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GEORGE R.

GEORGE the Second, by the Grace of God, King of *Great-Britain*, *France* and *Ireland*, Defender of the Faith, *&c.* To all to whom theſe Preſents ſhall come, Greeting: WHEREAS *James Gibbs* of our City of *London*, hath humbly repreſented unto Us, that he hath with great Labour and Expence publiſhed a Work, intituled, *Rules for drawing the ſeveral parts of Architecture, in a more exact and eaſy manner than has been heretofore practiſed; by which all Fractions in dividing the principal Members and their Parts are avoided*; and hath humbly beſought Us to grant him our Royal Privilege and Licence for the ſole printing and publiſhing thereof, for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this nature, are graciouſly pleaſed to condeſcend to his Requeſt. And we do therefore by theſe Preſents, ſo far as may be agreeable to the Statute in that behalf made and provided, grant unto him the ſaid *James Gibbs*, his Executors, Adminiſtrators, and Aſſigns, Our Licence for the ſole printing and publiſhing the ſaid Work, intituled, *Rules for drawing the ſeveral Parts of Architecture, in a more exact and eaſy manner than has been heretofore practiſed; by which all Fractions, in dividing the principal Members and their Parts, are avoided*, for the Term of Fourteen Years, to be computed from the Date hereof; ſtrictly forbidding all our Subjects within our Kingdoms and Dominions to reprint or abridge the ſame, either in the like or any other Volume or Volumes whatſoever, or to import, buy, vend, utter, or diſtribute any Copies thereof, reprinted beyond the Seas, during the aforeſaid Term of Fourteen Years, without the Conſent or Approbation of the ſaid *James Gibbs*, his Heirs, Executors and Aſſigns, under their Hands and Seals firſt had and obtain'd, as they will anſwer the contrary at their Perils; whereof the Commiſſioners and other Officers of our Cuſtoms, and the Maſter, Wardens, and Company of *Stationers* are to take notice, that due Obedience be render'd to Our Pleaſure herein declared.

Given at Our Court at St *James*'s the nineteenth Day of *May* 1732. in the Fifth Year of Our Reign.

By His Majeſty's Command,

HARRINGTON.

RULES

FOR

DRAWING

The feveral PARTS of

ARCHITECTURE,

IN A

More exact and eafy manner than has been heretofore practiſed, by which all FRACTIONS, in dividing the principal MEMBERS and their Parts, are avoided.

By JAMES GIBBS.

The SECOND EDITION.

LONDON:

Printed for A. BETTESWORTH and C. HITCH in Pater-noſter-Row, W. INNYS and R. MANBY at the Weſt-End of St. Paul's, and J. and P. KNAPTON in Ludgate-ſtreet.

MDCCXXXVIII.

TO THE

RIGHT HONOURABLE

EDWARD

Earl of *OXFORD*

AND

Earl *MORTIMER*,

Baron *HARLEY* of WIGMORE, *&c.*

My LORD,

YOUR Lordſhip's extenſive Knowledge and good Taſte command the Eſteem of all that profeſs or love the Liberal Arts and Sciences; but more immediately of thoſe who are perſonally known to Your Lordſhip.

I ſhould

I ſhould ſhew myſelf unworthy of that Honour, did I omit this Opportunity of publickly teſtifying my Regard to ſo generous and univerſal a Patron, as well as the grateful Senſe I ſhall ever retain of particular Obligations: To which Your Lordſhip will ſtill add by receiving the following Sheets into the ſame Protection, with which the Author has been always honoured.

I am with the greateſt Reſpect,

My LORD,

Your Lordſhip's

Moſt obliged and

Moſt obedient humble Servant,

JAMES GIBBS.

Jas. Thomas

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TO

TO THE READER.

UPON Examination of the common ways of drawing the Five Orders of Architecture, I thought there might be a Method found out ſo to divide the principal Members and their Parts, both as to their Heights and Projections, as to avoid Fractions. And having tried one Order with ſucceſs, I proceeded to another, till at length I was ſatisfied it would anſwer my intention in all; and I doubt not, but that the Method here propoſed will be acknowledged by proper Judges to be the moſt exact, as well as the eaſieſt, that hath as yet been publiſhed.

I have here ſufficiently explained the Arcades and Intercolumnations of each Order, and ſet down a Rule for placing Orders above Orders. I have alſo given Rules for drawing Doors, Gates, Windows and Chimney-pieces of different kinds, Cornices and their Profiles, Architraves, Baſes, Impoſts, Surbaſes, Frames for Pannells or Pictures in Rooms and other ſorts of Mouldings and the Proportions of Balluſters; as alſo Scrolls, Frets or *Guilochi's*, and Pannelling for Cielings, both Flat and Circular.

In

In the common manner of drawing the Orders, the Diameter, or ſometimes the Semidiameter, of the Column, is called a Module; and this Module is divided into Parts or Minutes, as into twelve, eighteen, twenty four, thirty and ſixty parts, according to different Authors. *Palladio* in dividing and adjuſting his Orders, has no doubt excelled the reſt, whom I have therefore followed. He has divided the Diameter of his Column, which he calls his Module, into ſixty Minutes, and ſubdivided them into Seconds, Thirds, and Fourths. This is ſuppoſed to be the Method of the Antients in compoſing their Deſigns; but it is very difficult to beginners and ſuch as are but little skill'd in Arithmetick: And certainly the parts conſiſting of ſo many Fractions may occaſion miſtakes in thoſe who copy the Orders of *Palladio*; beſides the difficulty of dividing thoſe ſmall parts with Compaſſes. But by this method of dividing the Orders Mechanically into equal parts, Fractions are entirely avoided; which will be found ſo beneficial to Workmen in drawing any part at large (as ſhall be explain'd by the following Directions) that when they are once accuſtomed to it, they will never follow any other. But before I proceed to the Explanation of the Plates, it may not be improper to premiſe ſomething in general touching Columns, and their Entablatures and Pedeſtals.

RULES

RULES

For Drawing the feveral Parts of

ARCHITECTURE, &c.

Of COLUMNS and their Meafures.

IN all Compofitions of Architecture, the Column, being the principal Figure, fhould be perfect in its Proportions, as they are taught us by the Antients, *viz.* That the height of the Column fhould be meafured by its Diameter without a Remainder; that is to fay, the height of the Column fhould conſiſt of fuch a number of times its Diameter without a Fraction, according to the different Proportions of each Order; of which there are Five, none exceeding ten Diameters in height, nor leſs than feven: Thofe of eight and ten are accounted perfect, and the firſt invented by the Antients; the reſt are inferior. Their Names and Proportions are as follows, including Base and Capital:

The *Tuſcan* is in height — 7 Diameters,
The *Dorick* —— —— 8 Diameters,
The *Ionick* —— —— 9 Diameters,
The *Corinthian* —— —— 10 Diameters, and
The *Roman* or *Compoſite* — 10 Diameters.

Of ENTABLATURES.

HAVING ſettled a Rule for the Proportions of Columns, the Entablatures muſt bear a proportion to them in each Order; for which *Palladio* has given a Rule which cannot undergo any conſiderable

change, without altering the juſt Proportions of Columns. He makes the Entablatures of the *Tuſcan* and *Dorick* to be to their Columns as one to four, and the *Ionick*, *Corinthian* and *Compoſite*, as one to five. The Proportion of the Entablature in each Order is explained as followeth:

One Diameter and $\frac{1}{4}$, is the height of the Entablature of the *Tuſcan* Order; which is $\frac{1}{4}$ of Seven Diameters. Two Diameters is the height of the Entablature of the *Dorick*; that being $\frac{1}{4}$ of Eight Diameters. One Diameter and $\frac{1}{5}$ is the height of the Entablature of the *Ionick*; which is $\frac{1}{5}$ of nine Diameters. Two Diameters is the height of the Entablature of the *Corinthian* Order; that being $\frac{1}{5}$ of Ten Diameters. The Entablature of the *Compoſite* has the ſame proportion with that of the *Corinthian*.

Of Pedestals.

THE Entablature being a part proportionable to its Column, and the Pedeſtal an addition to both, it ſhould be conſidered as a part of the Column and Entablature taken together; therefore the height of the Column and Entablature being divided into four equal parts, one of them ſhall be the height of the Pedeſtal. This Rule is to be obſerved through all the Five Orders, by which the Pedeſtal will have an agreeable effect with the Whole and all its Parts. *N. B.* The Pedeſtal may be made lower when neceſſity requires, but not otherwiſe.

Of the Five Orders in general, and their principal Parts.

PLATE I.

THE Five Orders in general are each divided into three principal parts from the Baſe-line upwards, and are named as follows;

A B, the Pedeſtal,
B C, the Column,
C D, the Entablature.

Each of theſe is divided into three eſſential Parts, *viz.*

1. The Pedeſtal into	2. The Column into	3. The Entablature into
1. *a b*, the Baſe,	*d e*, the Baſe,	*g b*, the Architrave,
2. *b c*, the Die,	*e f*, the Shaft,	*b i*, the Frize,
3. *c d*, the Cap.	*f g*, the Capital.	*i k*, the Cornice.

Other

Other ſmaller diviſions are called Members, whether they be Square or Curvilinear, and are more or leſs in number according to the ſeveral Orders; as will be obſerved particularly in the Explanation of each of them.

The General Proportions of the TUSCAN Order.

PLATE I. N°. 1.

TAKE any height propoſed for this Order upon a ſtraight line, and divide it into five equal parts; one of thoſe parts ſhall be the height of the Pedeſtal, according to the outer diviſion of the Scale on the left hand. Then divide the other four parts above it into five parts, according to the inner diviſion of that Scale; the upper fifth part ſhall be the height of the Entablature, and the other four parts betwixt the Pedeſtal and Entablature, ſhall be the height of the Column, including its Baſe and Capital; and this height being divided into ſeven parts, one ſhall be the Diameter or thickneſs of the Column. The Baſe and Capital are each in height a Semidiameter of the Column. The Entablature is divided into ſeven parts; two of which go to the height of the Architrave, two to the Frize, and three to the Cornice. The Column muſt be divided into three Parts; from the top of the lower diviſion, it is diminiſhed at the upper part $\frac{1}{5}$ of its ſemidiameter on each ſide. From the diminiſhed part draw two upright lines parallel to the middle line, through the Capital and Entablature, and from thoſe lines mark the Projections of the Capital, Architrave and Cornice. The Diameter of the Column at the ſmalleſt part a-top being divided into four equal parts, one of them is the projection of the Capital. The Architrave projects $\frac{1}{4}$ of its height; and the height and projection of the Cornice are equal. The Baſe of the Column projects on each ſide $\frac{1}{5}$ of its Semidiameter. From the extremity of the projections of the Baſe, let fall on each ſide a line to the bottom of the Plinth of the Pedeſtal; that will give the breadth of the Die. Divide the height of the Pedeſtal into four parts; one is the height of the Plinth, half the height of one of them is the height of the Cap, and one third of one of them is the height of the Baſe of the Pedeſtal. The projection of the Baſe is equal to its height, and the Cap projects the ſame as the Baſe. This Paragraph well underſtood will make the reſt eaſy.

The

The general Proportions of the DORICK Order.

PLATE I. N°. 2.

TAKE any height upon a ſtraight line, as in the *Tuſcan* Order, and divide it into five equal parts; one of them is the height of the Pedeſtal: The other four parts are to be divided into five parts, one of which is the height of the Entablature; and that height is divided into eight parts, two of which give the Architrave, three the Frize, and three the Cornice. The height of the Column is divided into eight parts, one of which is the Diameter of the Column. The Baſe and Capital are each in height a Semidiameter of the Column. The Baſe of the Column projects on each ſide $\frac{1}{7}$ of the Semidiameter; which gives the breadth of the Die of the Pedeſtal. The Baſe and Cap of the Pedeſtal, as to their heights, are the ſame as in the *Tuſcan* Order, as alſo their projections. The Column diminiſhes $\frac{1}{6}$ of its Semidiameter on each ſide from the third part of its height to the top. The Capital projects $\frac{1}{7}$ of the Diameter of the Column at the ſmalleſt part. The Architrave projects $\frac{1}{6}$ of its height; and the projection of the Cornice is equal to half the height of the whole Entablature.

The general Proportions of the IONICK Order.

PLATE II. N°. 3.

TAKE any determined height, and divide it into five equal parts; one of thoſe parts is the height of the Pedeſtal, as in the foregoing Orders; the other four being divided into ſix parts, one of them is the height of the Entablature. The height of the Column being divided into nine parts, one of them is the Diameter of it. The Baſe and Capital are each in height a Semidiameter of the Column. The Column diminiſhes on each ſide $\frac{1}{7}$ of its Semidiameter. The projection of the Baſe is $\frac{1}{5}$ of the Semidiameter of the Column; and that determines the breadth of the Die of the Pedeſtal. The other parts of the Pedeſtal are as in the *Dorick* and *Tuſcan* Orders. The height of the Entablature is

divided

I

II

D

C

B

A

Tuscan.

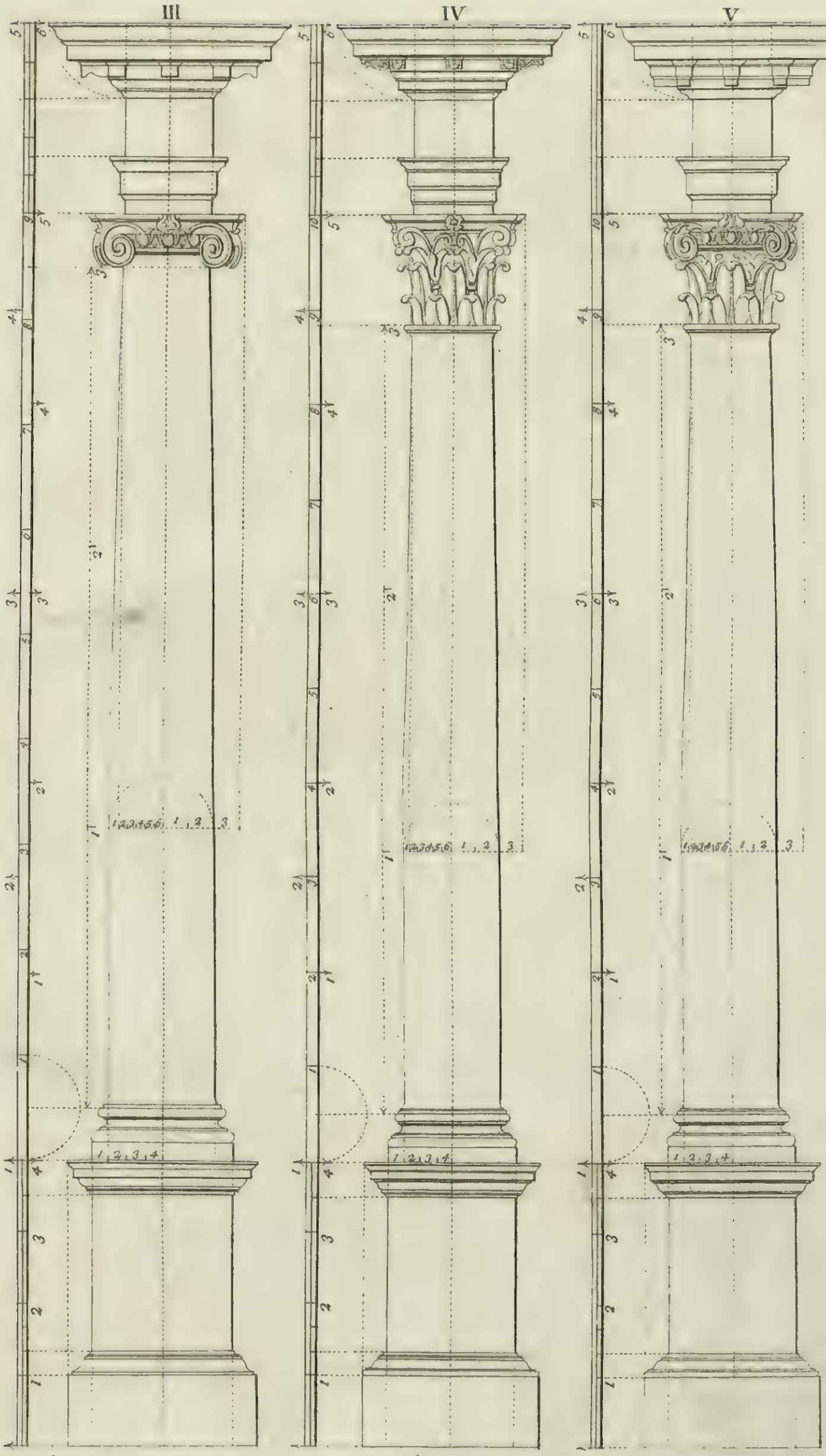
Dorick.

III

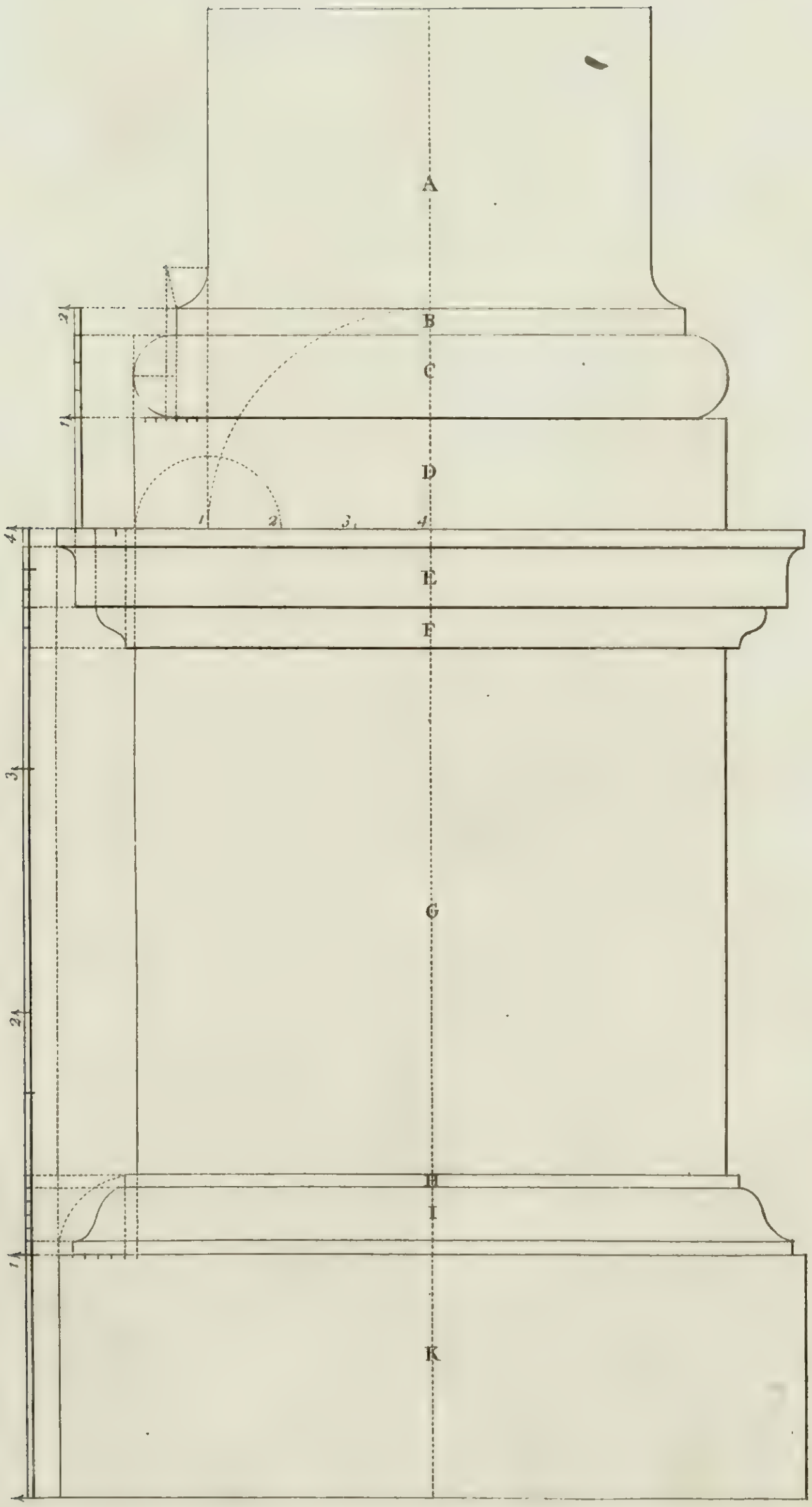
IV

V

II



Ionick. *Corinthian.* *Compofite.*


A
B
C
D
E
F
G
H
I
K
1
2
3
4
2
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2
1
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2
3
4

divided into five parts, one part and a half is the height of the Architrave; the Frize is of the ſame height with it, and two parts give the height of the Cornice. The Architrave projects $\frac{1}{6}$ of its height. The Projection of the Cornice is equal to its height. The Capital projects on each ſide one half of the Semidiameter of the Column.

The general Proportions of the CORINTHIAN and COMPOSITE Orders.

PLATE II. N°. 4 and 5.

THE whole height is divided into five parts both in the one and the other, one of which is the Pedeſtal; and the other four parts over it are divided into ſix, one of which is the height of the Entablature. The height of the Column being divided into ten parts, one of them is the Diameter of it. The height of the Capital is one Diameter and $\frac{1}{6}$; the other dimenſions are as in the *Ionick* Order.

The TUSCAN Pedeſtal with part of the Column and its Baſe.

PLATE III.

A, The Shaft of the Column.
B, Liſt.
C, *Torus*.
D, Plinth.
E, Platband.
F, Ogee.
G, Die of the Pedeſtal.
H, Fillet.
I, Ogee reverſed.
K, Plinth.

The height of the Pedeſtal being divided into four parts, as was ſaid before, one goes to the Plinth, half of that height is the *Cima* or Cap, and $\frac{1}{7}$ of it is the Baſe; the projection of the Baſe is equal to its height, as is deſcribed by a Quadrant on the Baſe, and the Cap has the ſame projection. For the leſſer diviſions, ſee Plate XXIV for the Baſe and Cap of the Pedeſtal, and Plate XXV for the Baſe of the Column.

This Method ſhall be obſerved through the Five Orders of referring to the Plate, where each Member is drawn at large, with the Geometrical Rule to form it. And it is to be further obſerved, that the Plates of Pedeſtals and Entablatures ſhew the larger or groſſer diviſions, and the

proportion one part bears to another; as for example, how many parts the Cornice is in proportion to the Architrave and Frize, and the Cap to the Pedeſtals; as alſo how the members are to be enriched: But when the particular parts are to be exactly drawn, recourſe muſt be had to the Plates referr'd to, where they are drawn at large; as the Baſes, Caps, Architraves, Cornices, &c. and you are not to truſt to the ſmall diviſions marked here on the Plates of Pedeſtals and Entablatures.

The Entablature of the TUSCAN Order, with the Capital and part of the Column.

PLATE IV.

THE height of the Entablature is divided into ſeven parts; two go to the Architrave, two to the Frize, and three to the Cornice. The Cornice projects as much as it is in height, and is divided into three principal parts; for which I muſt refer you to the next Plate, where it is drawn at large, and for the Architrave to Plate XXVI.

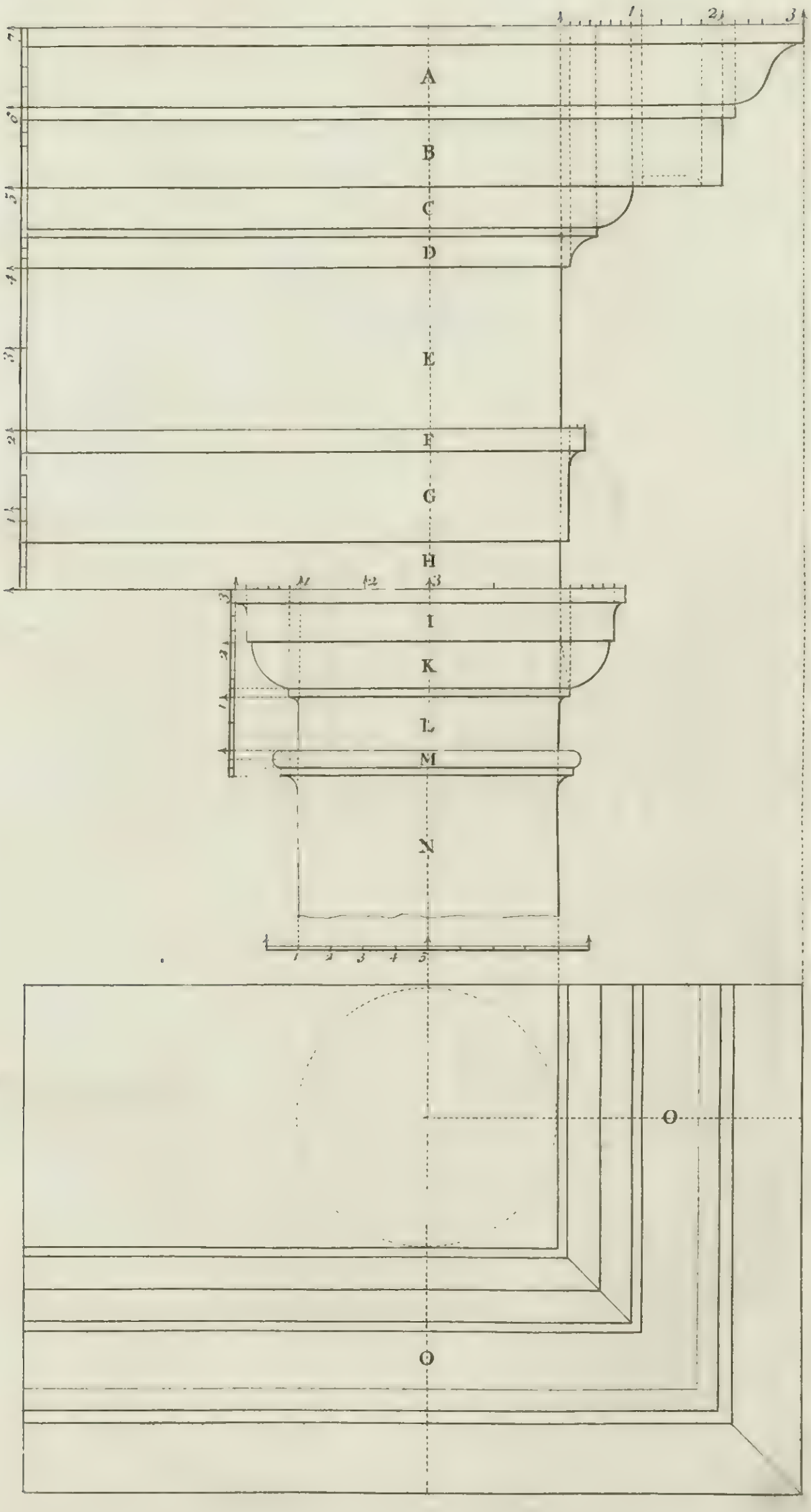
Names of the Members of the Entablature.

A, *Cima recta* with a Fillet.
B, *Corona* with a Liſt over it.
C, *Ovolo* or Quarter-round.
D, *Cavetto* with a Fillet.
E, Frize.
F, Liſtel.
G, Upper *Faſcia*.
H, Lower *Faſcia*.
I, *Abacus*.
K, *Ovolo*.
L, Frize of the Capital.
M, Aſtragal.
N, Column.
O, Platform of the Cornice.

The TUSCAN Cornice at large.

PLATE V.

IN this and all other Cornices, the larger diviſions are parts of the whole Entablature. The manner of drawing it is this: Draw the upright line from which it is to project, mark the height of the Cornice, and divide it into three equal parts, which will give the large diviſions; then compare the greater with the leſſer parts. The uppermoſt diviſion contains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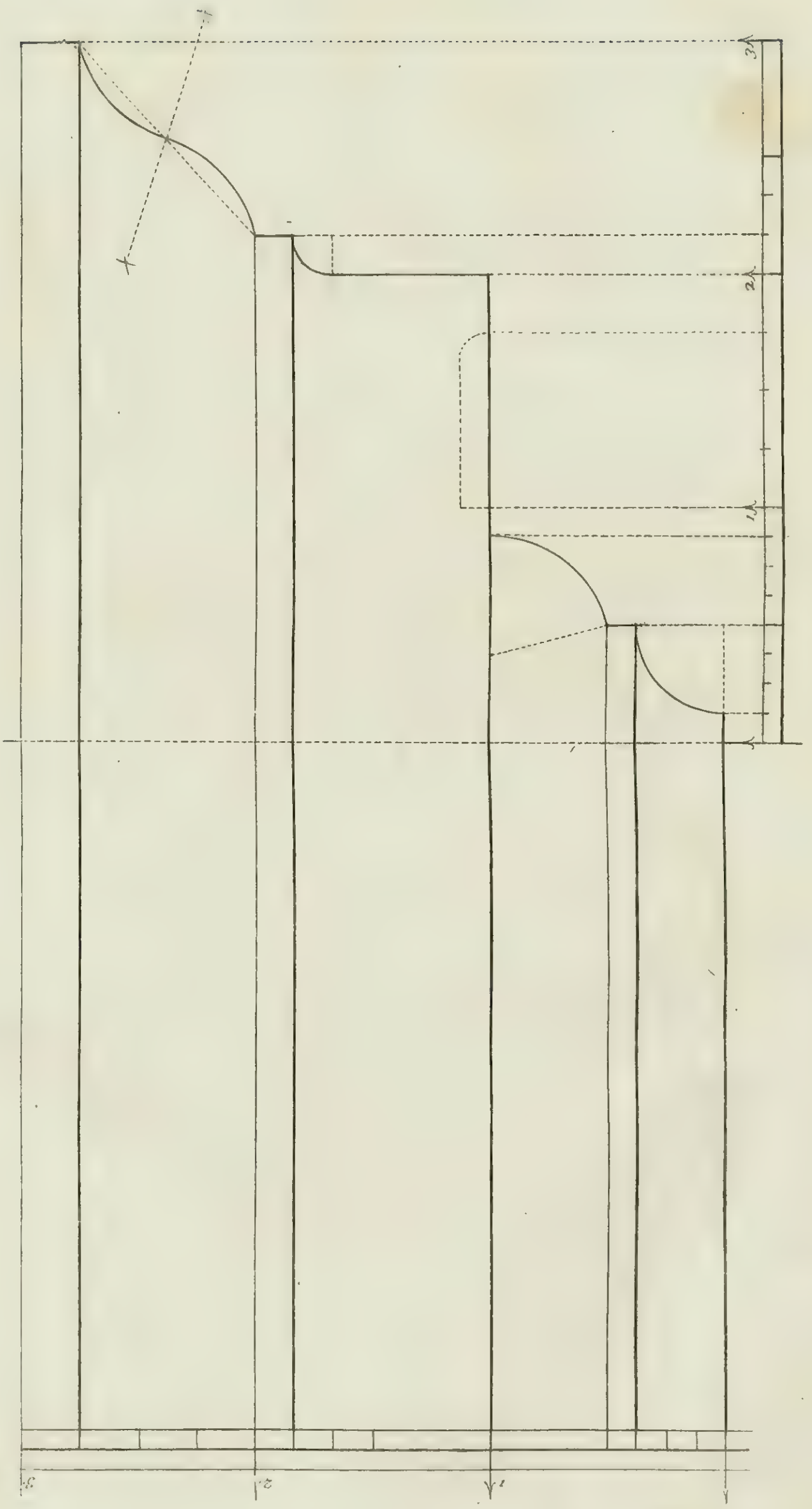
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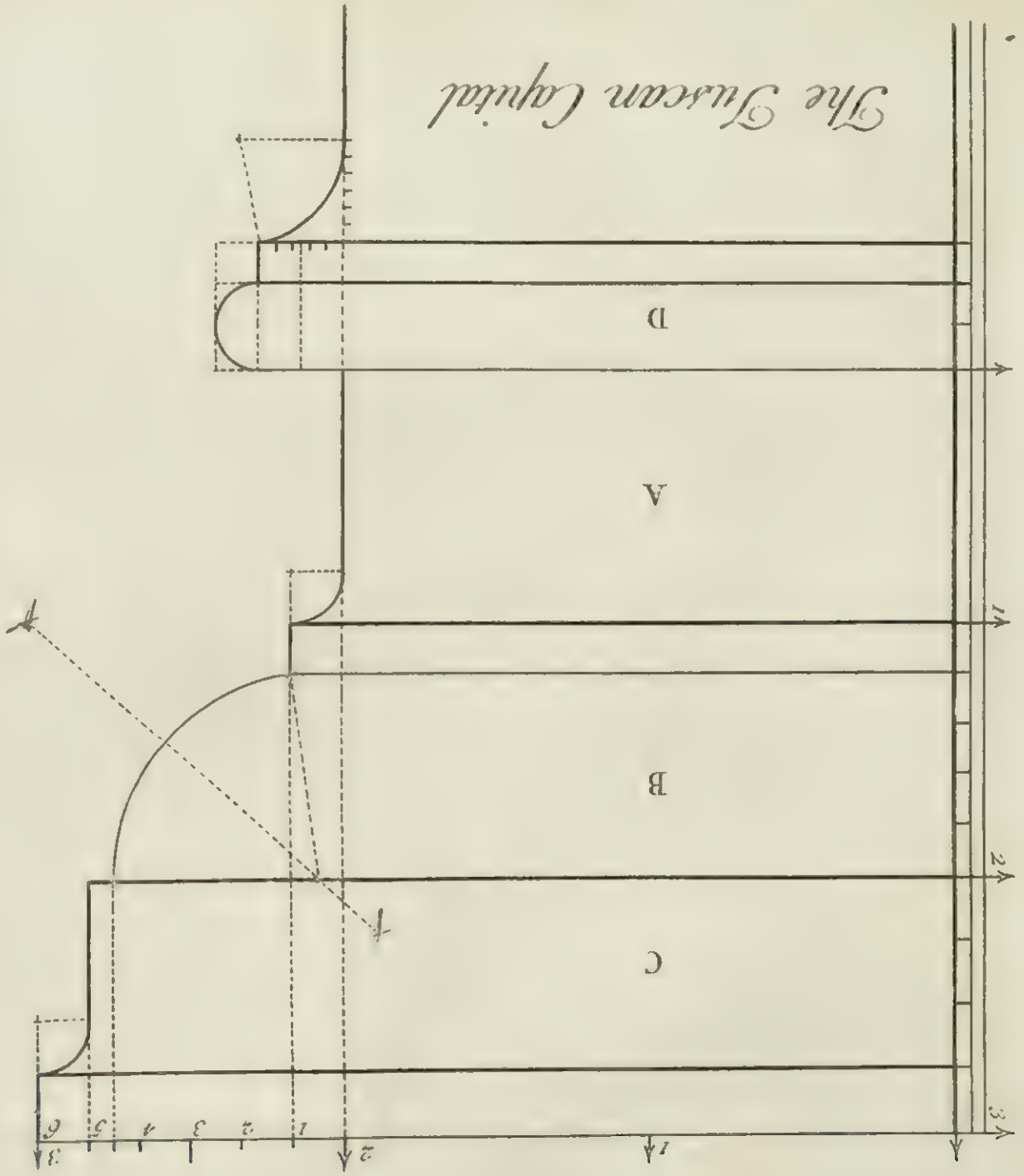
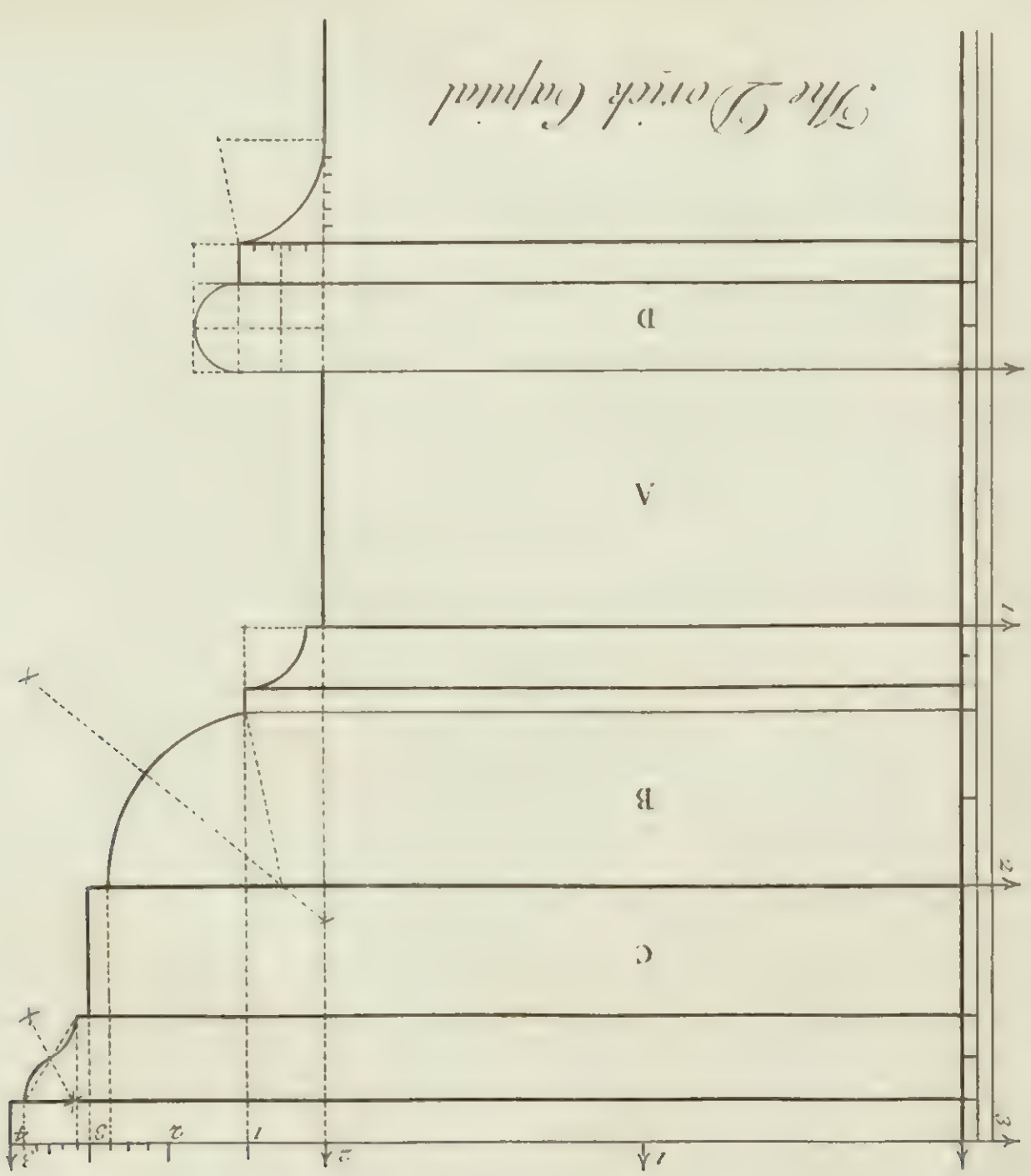


The Quick Cutter



contains the *Cima Recta* with its Fillet, which is $\frac{1}{4}$ of that part. The *Corona* has a Liſt of a ſixth part of the middle diviſion: The lowermoſt diviſion contains two members of equal bigneſs, *viz.* the *Cavetto* and the *Ovolo*; the *Cavetto* has a Liſt of $\frac{1}{4}$ of its height, and the Liſt over the *Ovolo*, which makes the Drip under the *Corona*, is of the ſame bigneſs. The projection of the Cornice, being equal to its height, is divided into three principal parts, and ſubdivided according to the projection of the members, as appears by the diviſions upon the Line under the Cornice.

The Capital of the TUSCAN and DORICK Orders.

PLATE VI.

THE *Tuſcan* Capital is half a Diameter in height; its projection is $\frac{1}{4}$ of the Diameter of the Column at the ſmalleſt part. Divide the height of the Capital into three parts; give one to the *Collarino* A, one to the *Ovolo* B, and the third to the *Abacus* C. The greater Diviſions are ſubdivided into leſſer according to their members. Divide the projection of the Capital into ſix parts, and make the *Ovolo* leſs than the Quadrant of a Circle. To find its Center mark the interſections from the extreme parts of the *Ovolo*, join them as marked by the prick'd line, and where this line interſects the upper line of the *Ovolo*, that will be the Center. The Aſtragal *D*, under the Capital, is a member belonging to the Column, and its meaſure is $\frac{1}{7}$ of the Semidiameter of it; and its height being divided into three equal parts, $\frac{1}{3}$ goes to the Liſtel. It projects as much as it is in height. The method for joining the Liſtel to the Column is this; divide the projecting part of the Liſtel into five parts, and take ſix ſuch parts for the Semidiameter of the *Cavetto*.

The Profile of the *Dorick* Capital being much the ſame with that of the *Tuſcan* (except that the diviſions are more both in its members and projection) the foregoing Rule will be ſufficient to explain it.

The

The DORICK Pedeſtal with part of the Column and its Baſe.

PLATE VII.

THE *Dorick* Baſe is in height a Semidiameter of its Column, and its projection is $\frac{1}{7}$ of the Semidiameter; and that gives the breadth of the Die of the Pedeſtal. The height of the Pedeſtal was mentioned before in Plate I. N°. 2. The projection of the Baſe and Cap is the ſame as in the *Tuſcan*, Plate III. For their particular members ſee Plate XXIV, and for the Baſe of the Column ſee Plate XXV. The Flutings are twenty-four as they are marked on the Column.

The Names of the members of the Baſe of the Column are as follows:

A, The upper *Torus*.
B, *Scotia* or *Cavetto*.
C, Under *Torus*.
D, Plinth.

The DORICK Entablature.

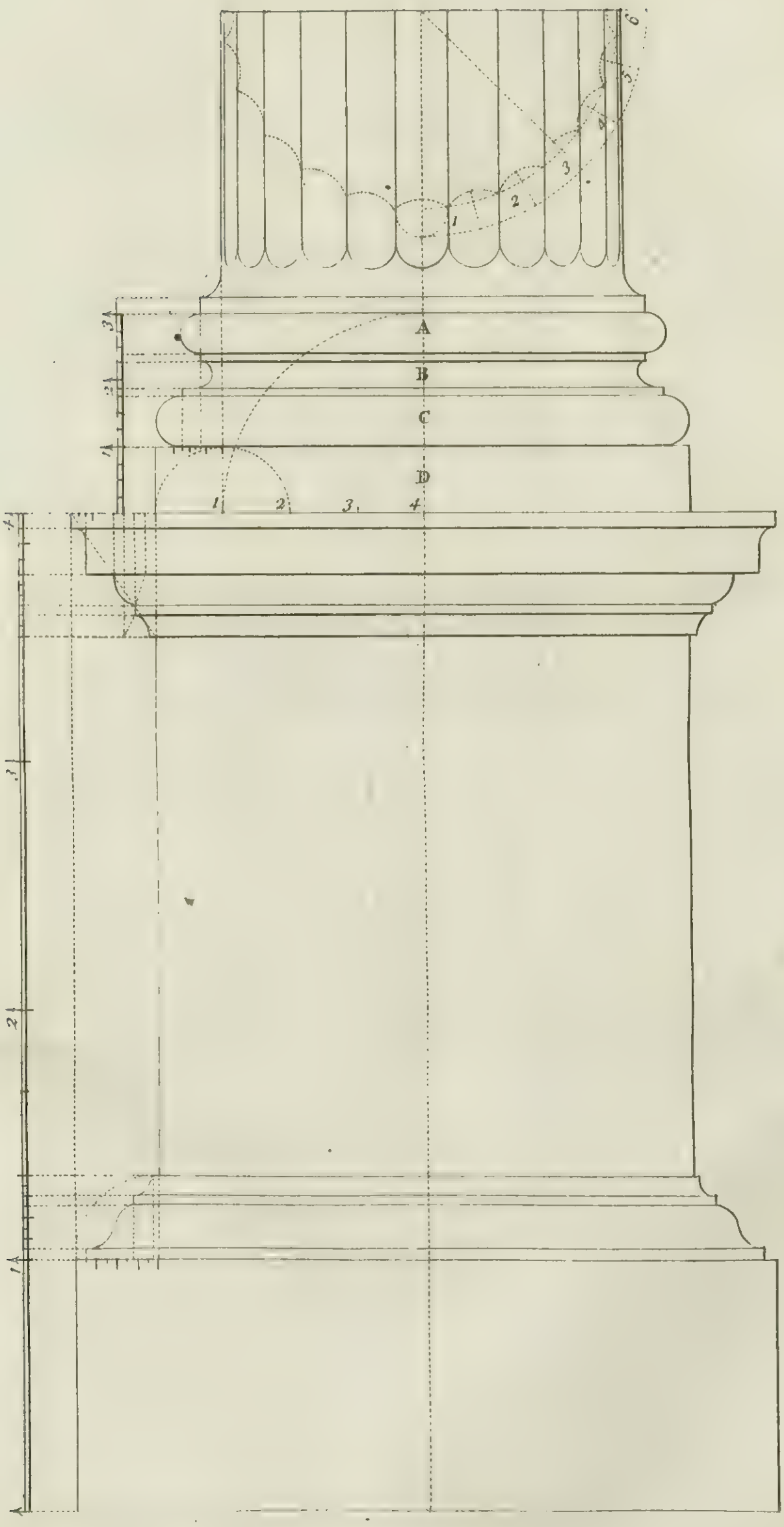
PLATE VIII.

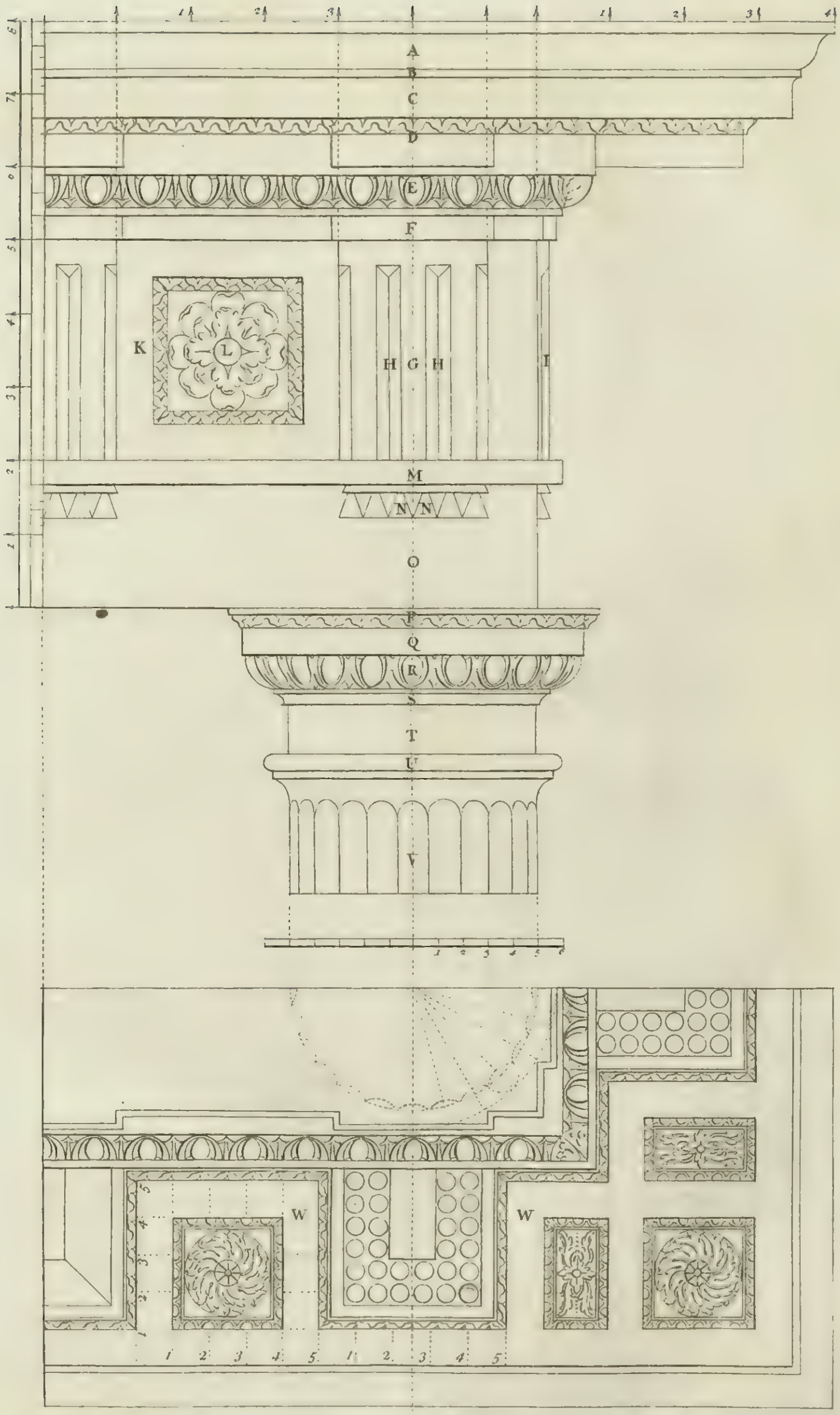
THE height of the *Dorick* Entablature (which is two Diameters or a fourth part of the height of the Column) being divided into eight parts, two go to the Architrave, three to the Frize, and three to the Cornice. The Cornice projects a whole Diameter or four of thoſe parts, or one half of the height of the whole Entablature, as is marked above the Cornice; but to make the Cornice and Frize better underſtood, I have drawn them larger on the next Plate. For the Architrave ſee Plate XXVI, and for the Capital, Plate VI.

The Names of the Members of the *Dorick* Entablature.

A, *Cima recta* with a Liſt over it.
B, Liſt.
C, *Corona*.
D, Mutile, with an Ogee over it.
E, *Ovolo* with its Fillet.
F, Capital of the Triglyph.
G, Triglyph.
H, Flutings of the Triglyph.
I, Profile of the Triglyph.
K, Metop.

L, An


A
B
C
D
1
2
3
4
5
6
3A
2A
1A
4
3
2
1


A
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F
K
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I
M
N N
O
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Q
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S
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W
W

D
B
A
C
F
G
a
b
c
d
e
1
2
3
4
5
6

L, An Ornament in the Metop.
M, *Tenia* or Bandage.
N, *Guttæ* or Drops.
O, *Faſcia* of the Architrave.
P, *Cimaſium*.
Q, *Abacus*.
R, *Ovolo* or Quarter-round.
S, *Cavetto*.
T, Frize of the Capital.
U, Aſtragal.
V, The ſmalleſt part of the Column.
W, The Platform of the Cornice.

The Cornice and Frize of the DORICK Order.

PLATE IX.

THE Frize and Cornice are here expreſſed at large; the firſt ſhewing its Triglyphs and Metops, and the Cornice its Mutils and Modillions. The prick'd line *AB* is the middle of the Column, and the line *CD* anſwers to the diminiſhed part of the Column. The Metops of the Frize muſt be ſquare, their breadth being equal to their height, and they are $\frac{1}{4}$ of a Diameter. The Triglyphs are half a Diameter. Divide half the Triglyph into ſix parts; one is half a Flute, and the Space betwixt the Flutes is $\frac{1}{6}$. The Profile or thickneſs of the Triglyph *G* is $\frac{1}{7}$; divide that thickneſs into three parts, two will be the depth of each Flute. The Drops or Bells muſt be ſix; their form is triangular.

The Cornice is in height $\frac{1}{4}$ of a Diameter, and is divided into three parts; and each of them is ſubdivided into three. Take off one of the ſubdivided parts at the bottom of the Cornice, for the flat member that crowns the Triglyphs; then give two for the *Ovolo*, two for the Modillion, two for the *Corona*, and two for the *Cimaſium*. The Fillets and ſmall Ogee are explained by the ſmaller diviſions.

The projection of the Cornice is one Diameter. There is at the bottom of the Frize a Scale divided into four parts, and each fourth divided into three, and each third into three more. Take off the projection of the *Ovolo* and *Cimaſium*, as is expreſſed by the upright prick'd lines; proceed to find the diviſions for the heads of the Modillions, which are all to be equal. In order to this divide the diſtance from middle to middle of two Triglyphs into four parts; two of them will be the Modillion with the Fillet and Ogee over it, and two will be the diſtance betwixt the Modillions, which is to be divided into five parts for the Pannel in the Sofite; take one on each ſide for its Border, there will remain three for the ſquare of the Pannel, as is expreſſed here in the Profile. The

 bigneſs

bigneſs and projection of the Modillion being known, form the Platform or Sofite of it in this manner, as at *F.* Draw the two Diagonal lines from the corners *a* and *b*, interſecting one another at right angles in the middle of the inner ſquare at *C.* The diſtance of the Diagonal lines falling on the joining part of the Modillion at *d*, *d*, will give the ſide of the inner ſquare, and the remainder will be the border *e*, *e*, *e*, on the three ſides. Divide the ſides of the ſquare into ſix parts, and draw parallel lines from each diviſion; then deſcribe the Circular drops, leaving a ſmall ſpace of $\frac{1}{4}$ betwixt them. A double ſquare of two muſt be left plain in the middle, and the ſpace betwixt the Drops muſt be ſunk to half a Diameter of one of the Drops.

The Ionick Pedeſtal with part of the Column and its Baſe.

Plate X.

THE general diviſions of the *Ionick* Pedeſtal are the ſame as in the foregoing Orders. For the particular parts, ſee Plate XXIV for the Baſe and Cap of the Pedeſtal, and Plate XXV for the Baſe of the Column.

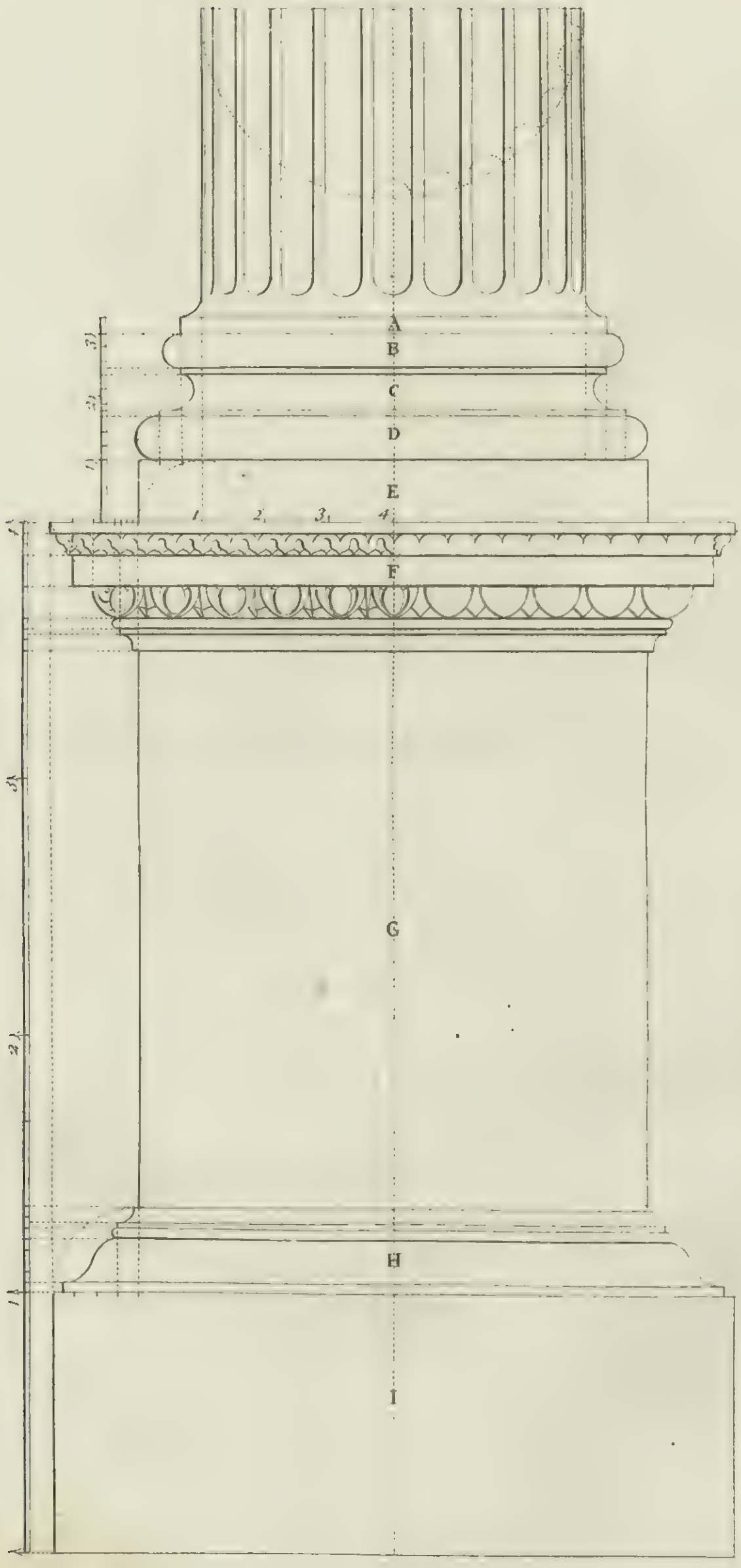
A, The Liſt.
B, Upper *Torus.*
C, *Scotia.*
D, Lower *Torus.*
E, Plinth.
F, *Cima* of the Pedeſtal.
G, *Dado*, or Die.
H, Baſe.
I, Plinth of the Baſe.

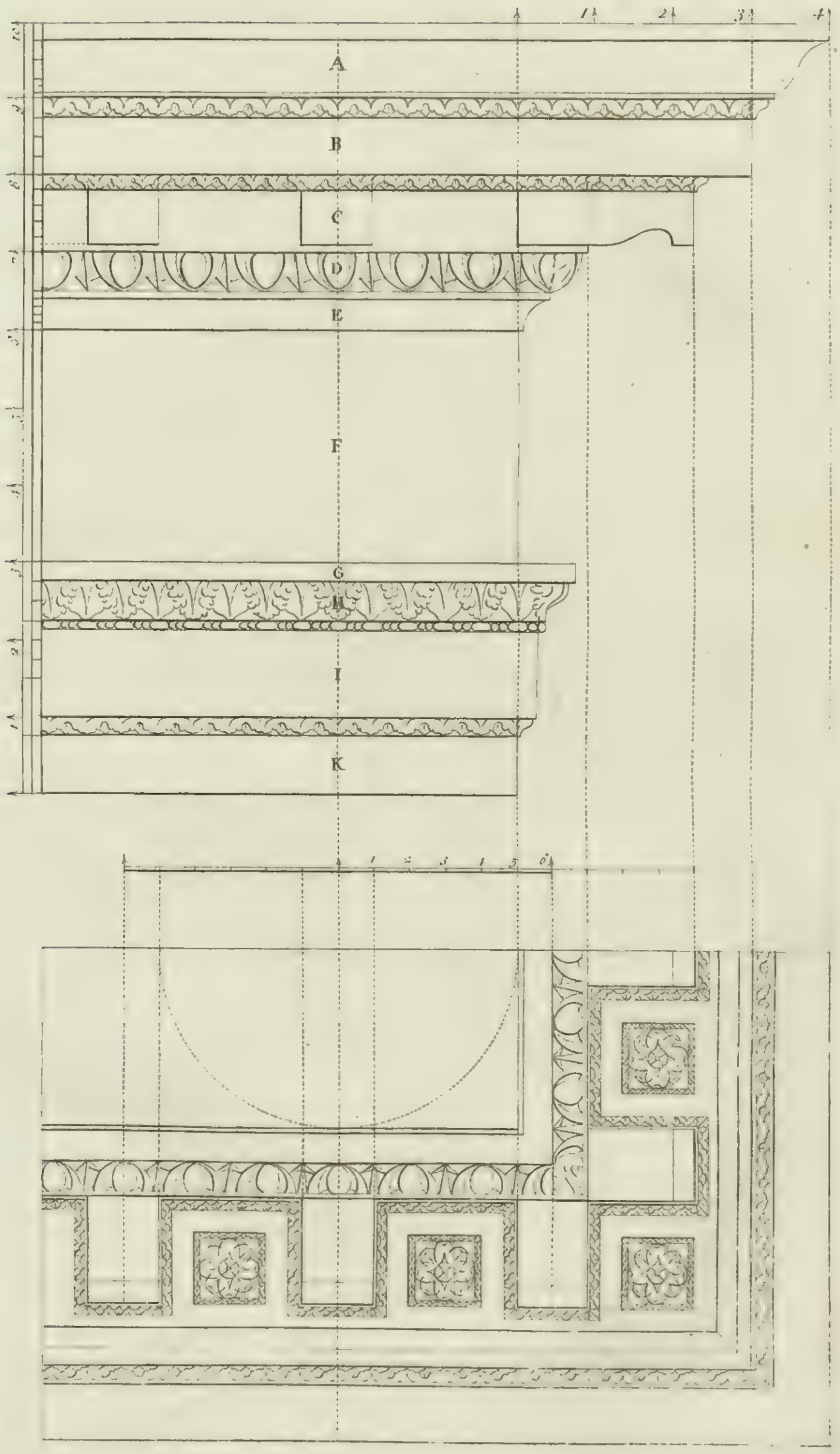
The Ionick Entablature.

Plate XI.

THE height of the *Ionick* Entablature, being $\frac{1}{5}$ of the height of the Column, is divided into ten parts; three of them go to the height of the Architrave, three to the Frize, and four to the Cornice. The projection of the Cornice, being equal to its height, is likewiſe divided into four parts. For the particular members ſee the next Plate, where it is drawn larger, and Plate XXVI for the Architrave.

A, *Cima*


A
B
C
D
E
F
G
H
I
1
2
3
4


A
B
C
D
E
F
G
H
I
K

D
C
B
A
E
½ diam.
4
3
2
1

A, *Cima recta.*
B, *Corona.*
C, Modillion.
D, *Ovolo.*
E, *Cavetto.*
F, Frize.
G, Liſt.
H, Reverſed *Cima.*
I, Upper *Faſcia.*
K, Lower *Faſcia.*

The Ionick Modillion-Cornice.

Plate XII.

THERE are two *Ionick* Cornices, one with Modillions, and the other with Dentels; they have both the ſame general proportions, but differ in their particular members. The *Ionick* Modillion-Cornice is divided into four principal parts; and thoſe parts are ſubdivided for its ſmaller members. The projection of the Cornice is equal to its height; the members are confined by pricked lines coming from the Scale at the bottom of the Cornice, which is divided into four parts and ſubdivided. This Cornice, when uſed over Columns, muſt have its Modillions $\frac{1}{6}$ of the Diameter of the Column, and the ſpace betwixt them $\frac{1}{12}$. Half a Diameter betwixt middle and middle of the Modillions is here divided into ſix parts; of which one is half a Modillion, and four the ſpace betwixt them, and the length of the Modillion three. The prick'd line *AB*, which is the middle of the Column, muſt go through the middle of the Modillion; and the line *CD* ſhews the diminiſhed part of the Column, which toucheth the ſide of a Modillion. The ſhape or form of it is made from three Centers: The length of it being firſt divided into ſix parts, erect a perpendicular at 4, and another at 1; the firſt Center will be at 4, the ſecond one and a half below it, and the third two and a half above it, according to the two Quadrants on the Modillion. The projection of a reverſed Ogee and Fillet over it, being the Cap of the Modillion, is ſhewn by a prick'd ſquare at the end of the Modillion. As to the ſquare Pannels in the Sofite of the Cornice, divide the ſpace betwixt the Caps of the Modillions into ſix parts, as is figured; take one on each ſide for the Border, there remain four for the Pannel. Mark the ſame diviſions on the Profile of the *Corona* at *E*, and divide the remaining part in two for the Drip. But where the Cornice is uſed without Columns, the bigneſs of the Modillion in proportion to the Cornice is given on the Scale below the Cornice.

The

The Ionick Dentel-Cornice.

Plate XIII.

THE height of the *Ionick* Dentel-Cornice is divided into four parts as the former, and is very eaſy in its diviſions. When this Cornice is uſed upon Pillars or Pilaſters, the Dentels muſt be exactly divided by the Diameter of the Column. Suppoſing the line *AB* to be the middle line of the Column, from hence is ſet down half a Diameter divided into twelve equal parts, as marked on the Dentels, of which one is half a Dentel, and one the ſpace betwixt them: The upright line *CD* anſwers to the diminiſhed part of the Column, from whence the Cornice doth project, as directed by a Scale below the Cornice. But in caſe the Cornice is uſed by itſelf for Rooms, Doors, Windows, &c. to find the bigneſs of the Dentel, you muſt divide $\frac{1}{4}$ of the Scale of the projection of the Cornice into ſix parts: Then take the length of ſeven ſuch parts, and divide it into five parts; two of them will be the Dentel, and one the ſpace betwixt them, as you may obſerve by the Scale *CC*.

The Ionick Capital.

Plate XIV.

THIS Plate contains three Figures; N°. 1. the upright face of the Capital, N°. 2. the Plan of the round and ſquare Column with the projection of the Capital, and N°. 3. the Volute ſeen in front and angular-wiſe, drawn larger than above. Between N°. 1. and N°. 2. there is a Scale of one Diameter, half of which is divided into ſix parts; to which there are added three parts on each ſide, for the projection of the Capital. Draw a line for the middle of the Capital, and another croſs-wiſe for the upper part of it; give half a Diameter for its height *AB*: Divide it into three parts, as marked on the left hand above; take $\frac{1}{3}$ for the *Abacus*, which you are to divide into two parts, and the upper half into four, of which you muſt give three to the *Ovolo*, and one to the Liſt of the *Abacus*. Then divide the height *BC* into eight parts, two of them give the *Ovolo* H, one the Bead *I*, which anſwers to the Eye of the Volute, and half one of thoſe parts gives the Liſt *K*. This being done, form

D
B
A
C
C
½ diam.
4
3½
2½
1½
1
12
11
10
9
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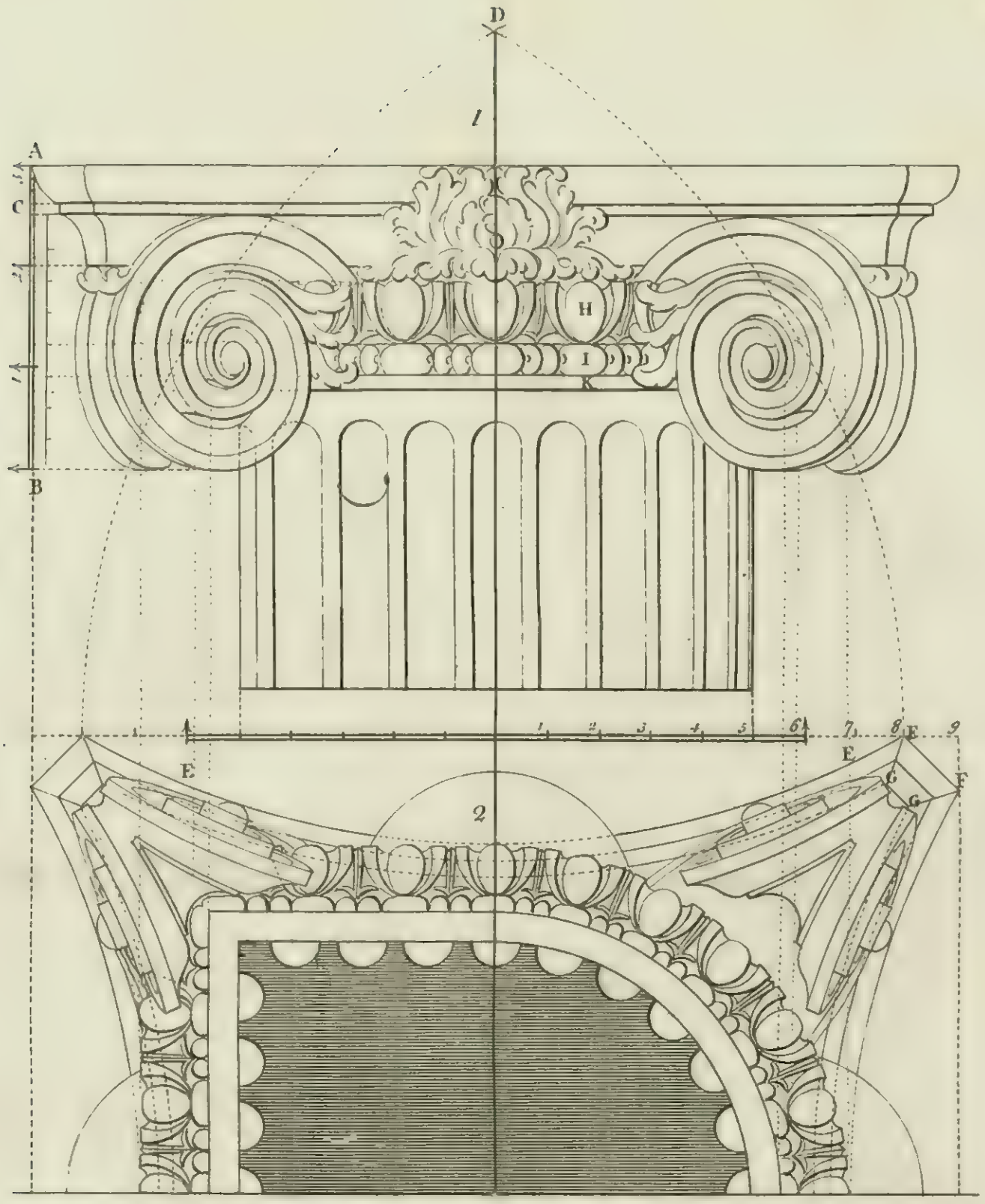
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H
I
K
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E
F
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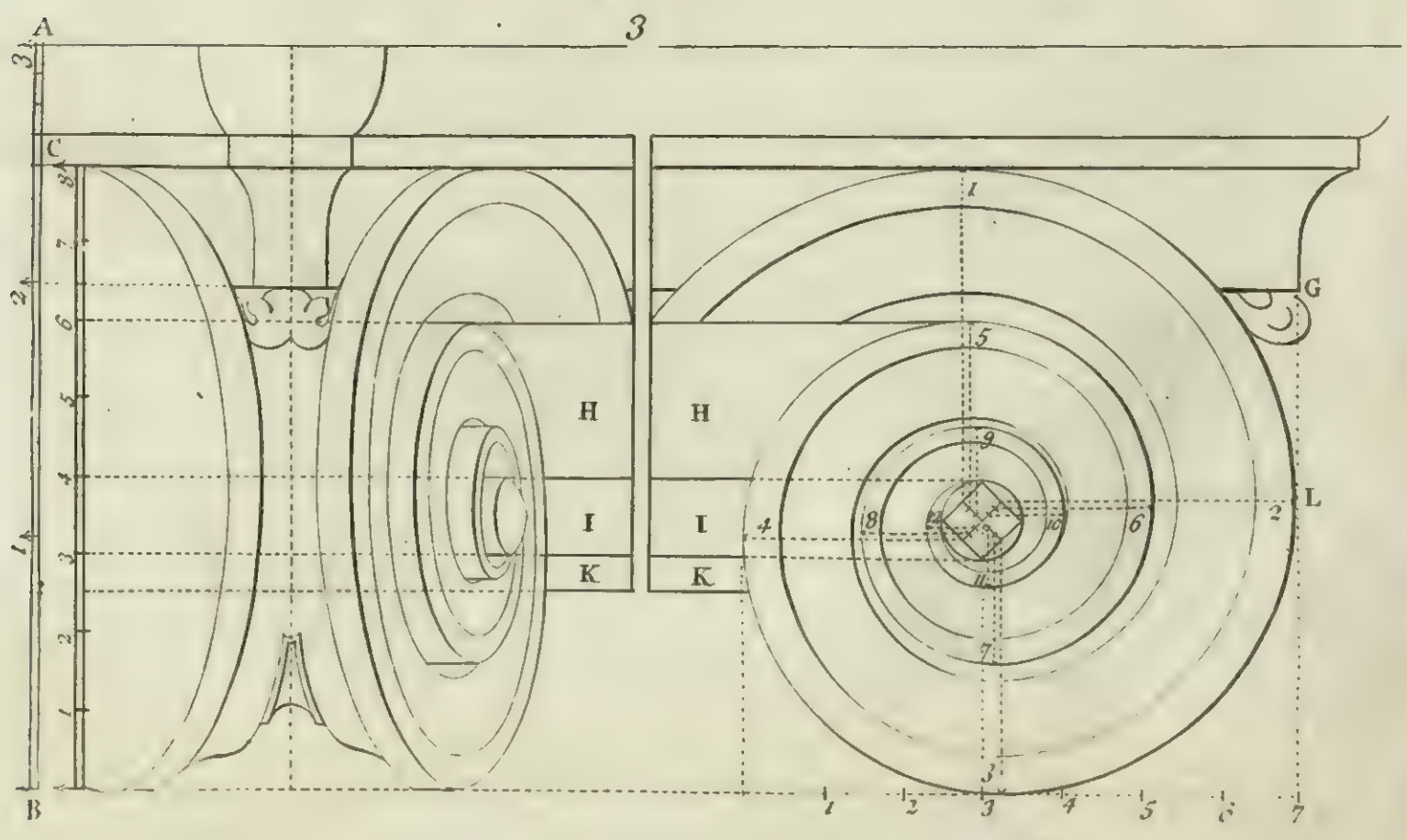
G
2


3
A
C
H
H
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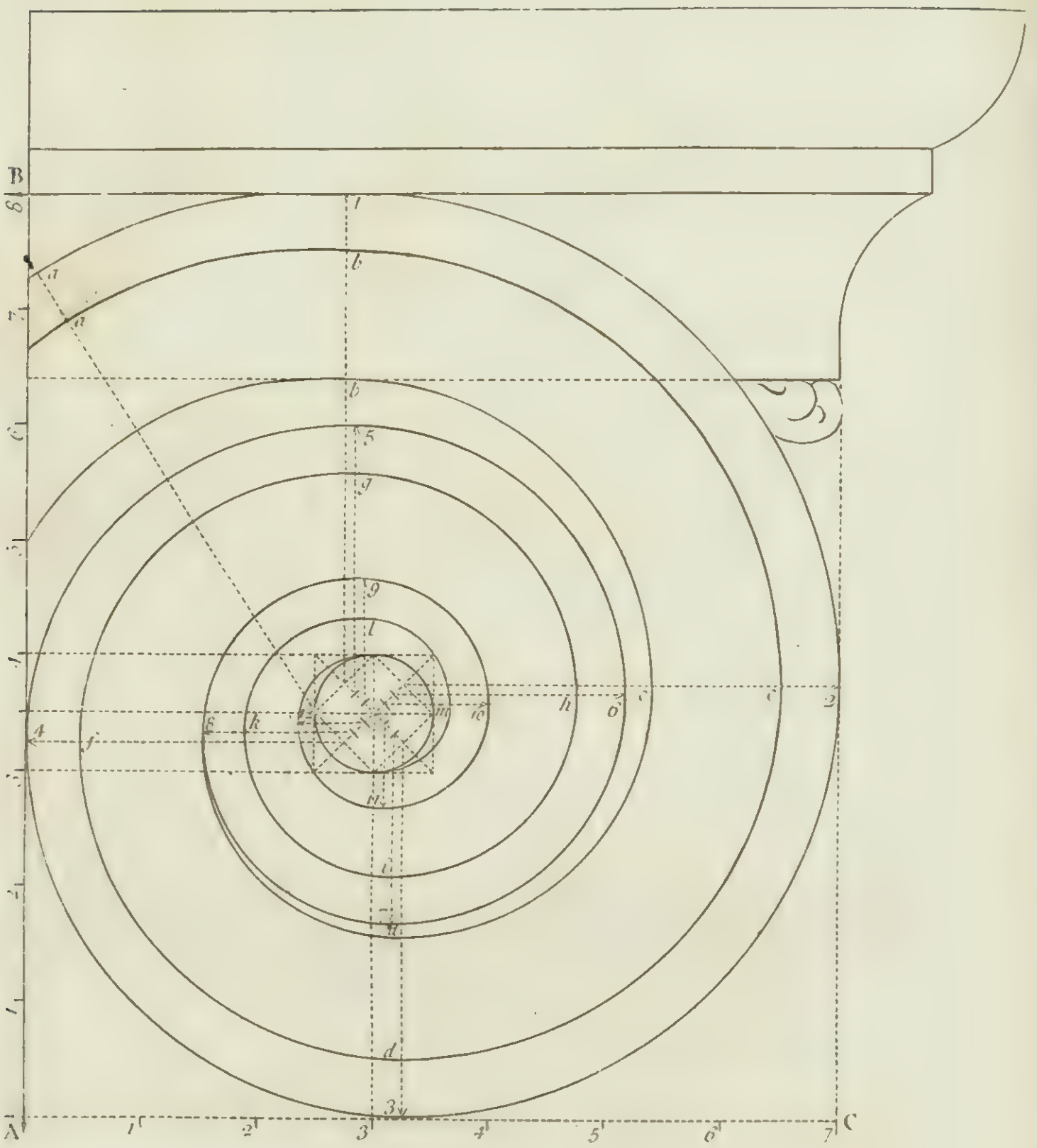
K
G
L
B


B
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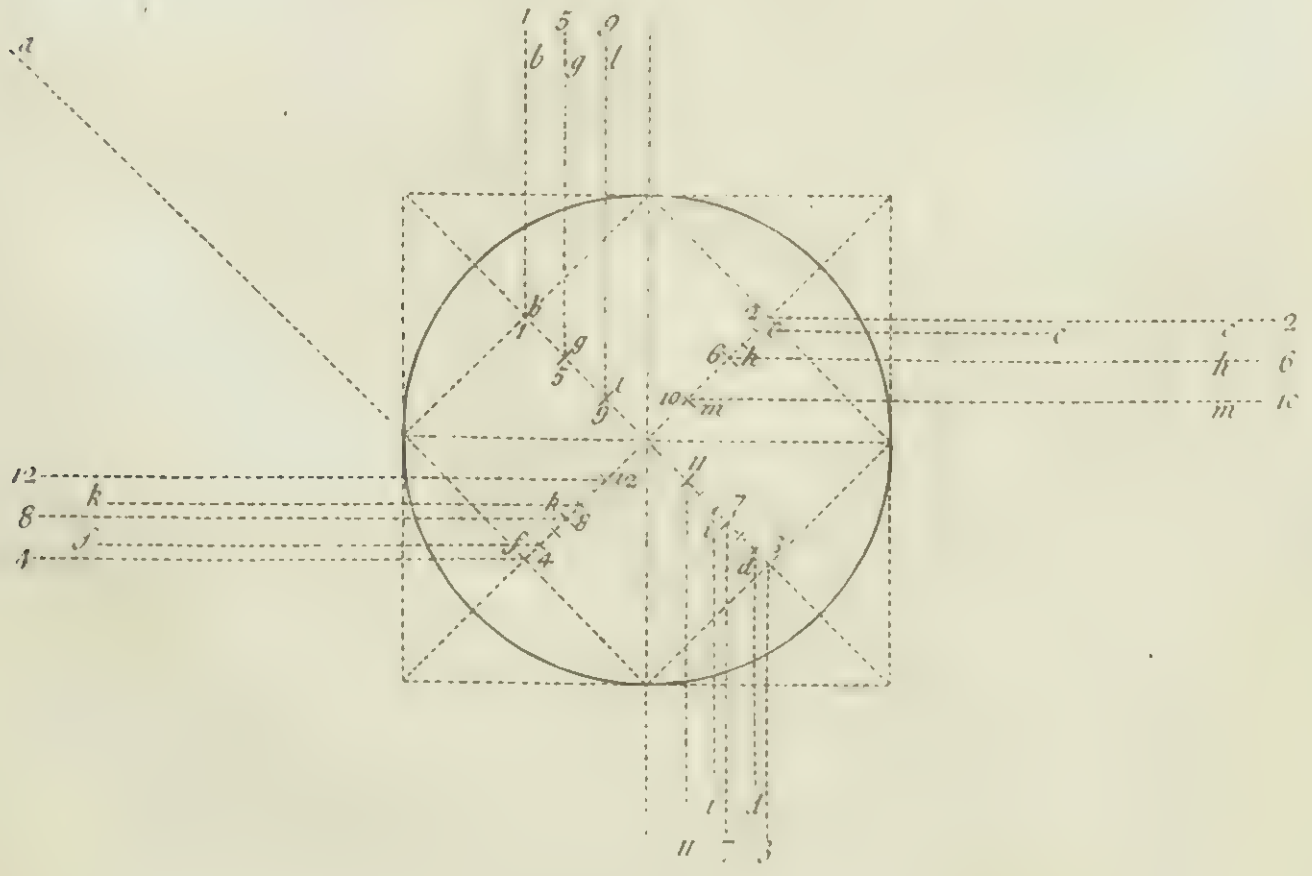
a
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m
1
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10
11
12

form the Volute from its ſeveral Centers, as in the example N°. 3. And as the height of the Volute is divided into eight parts, the breadth of it muſt be ſeven of them: But to make it more plain, I have drawn it larger on the next Plate.

To draw the Plan N°. 2. take five parts of the Diameter for the ſolid or diminiſhed part of the Column, which is ſhaded on the Plan. From the Profile of the upright face of the Capital draw the projection of the *Ovolo*, Bead and Liſt, and mark them in the Plan. The Flutings are 24; to form which, divide a quarter of the Plan of the Column into ſix parts, which ſhall give the Center for each Flute. Then divide half a ſixth into four parts; take three parts for half the Diameter of the Flutes, and draw them Semicircular, the ſpaces betwixt the Flutes will be $\frac{1}{3}$ of a Flute; the Eggs and Darts are of the ſame number, and anſwer the ſame diviſions. The Flutes of Pilaſters or ſquare Columns muſt be the ſame as in round Columns, which will make ſeven in number, divided from the middle; at the corner of each Pilaſter there remains $\frac{1}{3}$ for a Bead. Then form a ſquare at the extremity of the projection of the Capital, take off at each corner diagonally $\frac{1}{7}$ of half the Diameter of the Column, from the corner of the remaining length mark the interſection at *D*, from this Center draw the Segment or Cavity of the *Abacus* E E, ſet off corner-wiſe $\frac{1}{7}$ for the two members of the *Abacus* F F, divide it into two parts and give one to the narroweſt part of the *Abacus* G G, join the inner and outer corner by a line, and return the members of the Cavity. The greateſt projection of the Volute *L* falls plumb with the lower part of the *Abacus* G, as is ſhewn in N°. 3.

A Rule for drawing the Spiral Lines of the Volute of the IONICK Capital.

PLATE XV.

THE Rule to draw the Spiral lines, which form the *Ionick* Volute, is this: Take the height *AB*, and divide it into eight parts, the fourth ſhall be the bigneſs of the Eye, which divide into two parts for the Center; then draw *AC* in a rectangle to *AB*, and mark on it ſeven of the diviſions of the upright line *AB*, which gives the breadth of the Volute; the upright line on the third diviſion gives the Center of the Eye: Then draw the outer ſquare that contains the Eye, and the Diagonal lines through the Center of it; parallel to thoſe Diagonals,

 deſcribe

deſcribe the inner ſquare, in which obſerve the croſs lines from ſide to ſide divided into ſix parts for the Centers, as is expreſſed larger in the lower Figure, where the Centers are marked 1, 2, 3. From theſe Centers draw lines parallel to the ſides of the outer ſquare, extended on each ſide; fix one point of your Compaſſes in the firſt Center 1, and extend the other upwards to 1, and draw the biggeſt Quadrant from 1 to 2; change your Compaſſes to the Center 2, and with the length 2, 2, deſcribe the next Quadrant from 2 to 3; and ſo on to the number of Centers, until the Spiral line touch the upper part of the Eye. The inner Spiral runs parallel to the outer from *aa* to Center 3, and the breadth of the Fillet formed by them is half one of the diviſions of the upright Scale. The ſecond Spiral is marked with letters *a b c d*, &c. as alſo the Centers belonging to it; all which will be plain if followed in the ſame manner as before.

The CORINTHIAN Pedeſtal with part of the Column.

PLATE XVI.

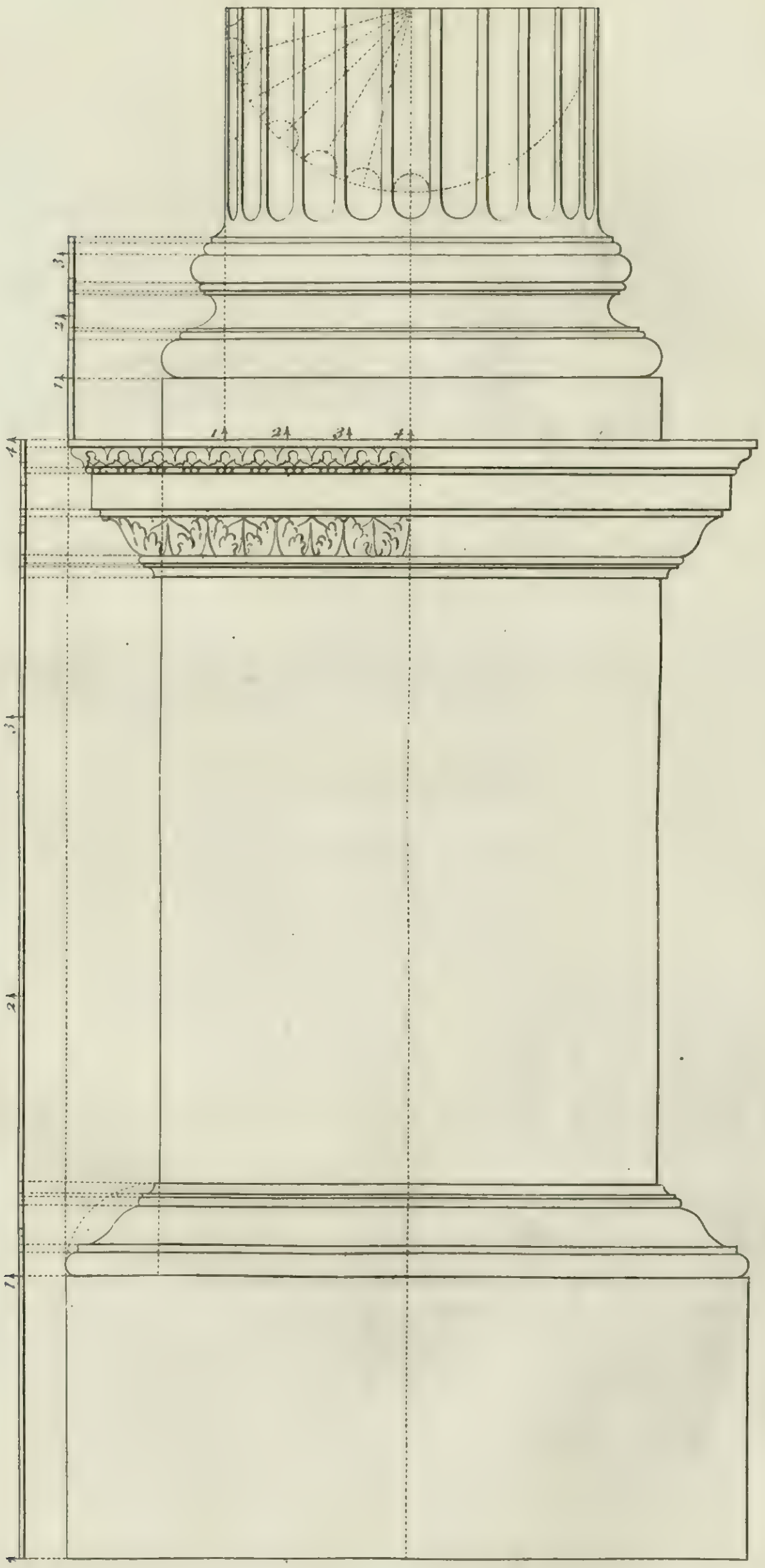
THE *Corinthian* Pedeſtal is the ſame, as to its general proportions and parts, as the Pedeſtal of the foregoing Orders. For the Baſe and Cap of it ſee Plate XXIV, and for the Baſe of the Column, Plate XXV. The Flutings of the Column are twenty in number, and are of a Semicircular form.

The CORINTHIAN Entablature.

PLATE XVII.

THE height of the *Corinthian* Entablature is divided into ten parts; whereof the Architrave hath three, the Frize three, and the Cornice four. The projection of the Cornice, being equal to its height, is divided into four parts: The ſmaller diviſions are expreſſed at large on the next Plate. For the Architrave ſee Plate XXVI. The Drawings below ſhew the Platform of the Cornice with its Modillions and Roſes.

The


3
2
1
1
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4
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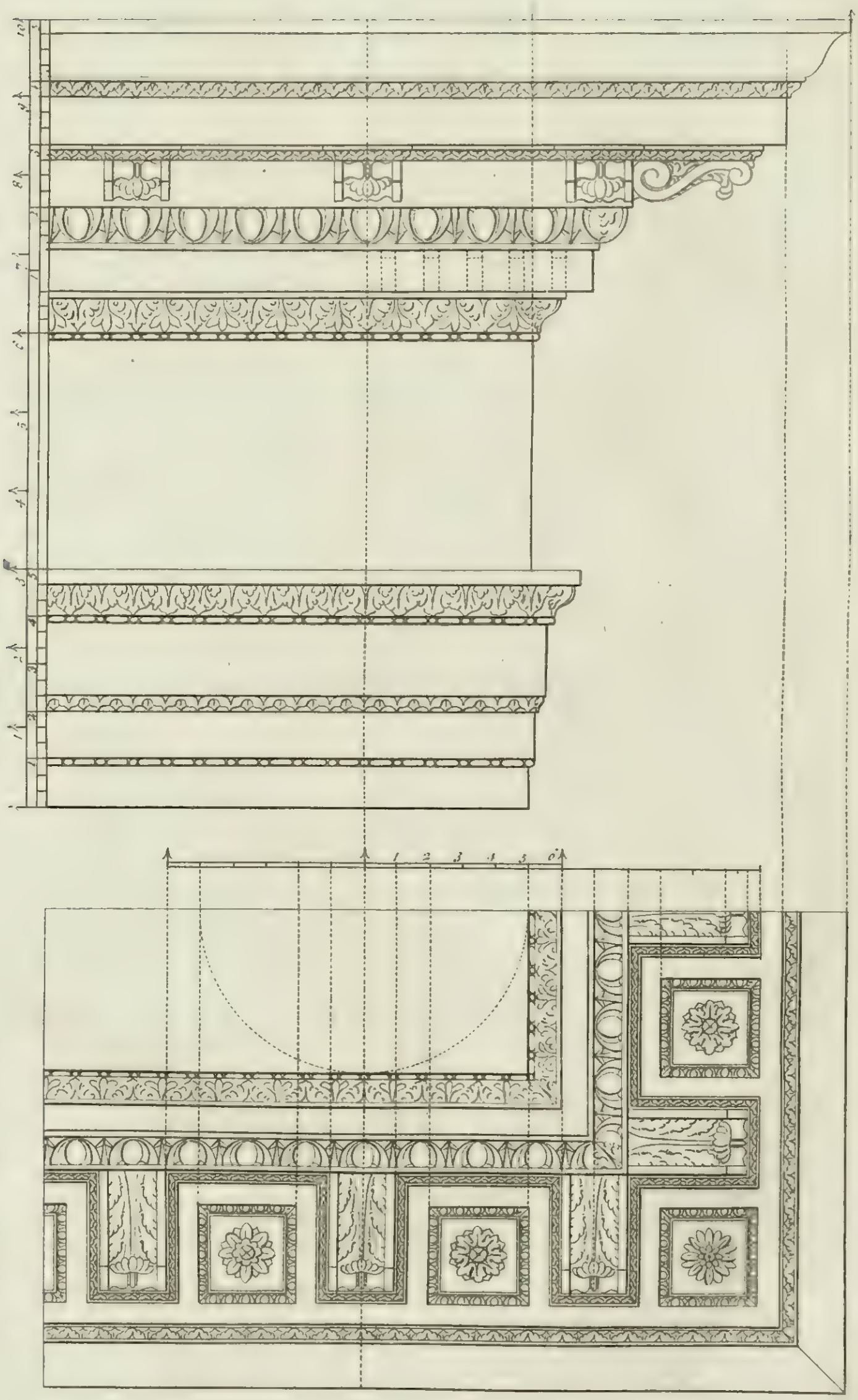
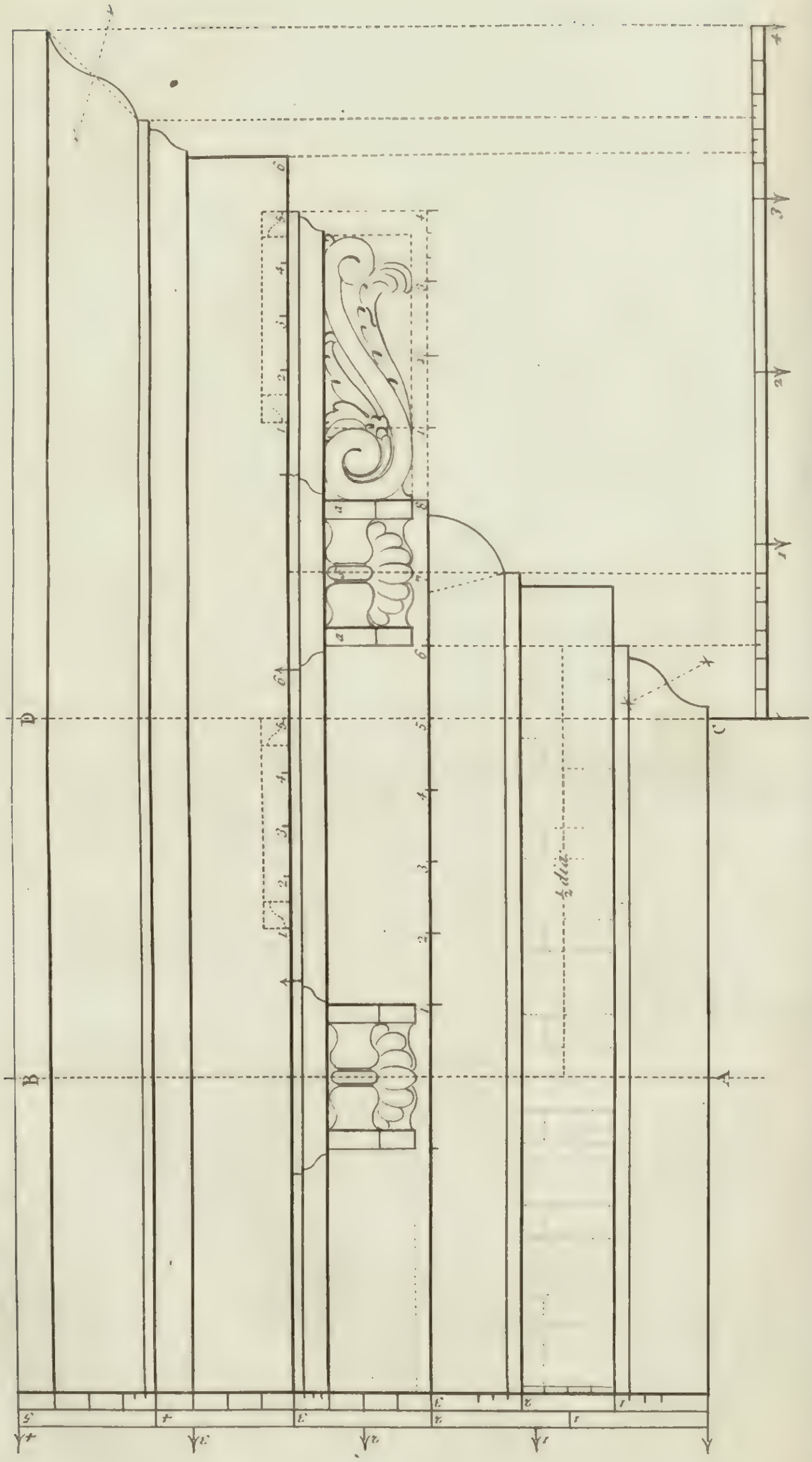
3
1




D
B
C
A
½ diá.

The CORINTHIAN Cornice at large.

PLATE XVIII.

THE *Corinthian* Cornice is of a more rich compoſition, and hath a greater variety of members than the former. The firſt upright Scale contains four parts of the ten into which the whole Entablature is divided, as on Plate XVII. The ſecond Scale is divided into five parts, the third of which goes to the Modillion, the fourth to the *Corona*, the fifth to the *Cimaſium*; the firſt and ſecond together are divided into three parts, the firſt is for the reverſed *Cima* at the bottom, the ſecond for the Dentels, and the third for the *Ovolo*. The ſmaller members are in proportion to the greater, as is explained by the leſſer diviſions on that Scale. The Modillions are $\frac{1}{8}$ of the Diameter of the Column, and their diſtances two ſixths and a half. Half a Diameter is here divided on the Cornice into ſix parts, of which the breadth of the Modillion is two, and the length of it is four; the Cap projects $\frac{1}{3}$ of thoſe parts, and the diſtance betwixt the Modillions is five. By this Rule the exact diſtance betwixt middle and middle of the Modillions is $\frac{5}{12}$ of the Diameter. The upright prick'd line *AB* is the middle of the Column, and *CD* anſwers to the diminiſhed part of it, from whence the Cornice is projected; which projection is equal to its height, as is ſhewn by the Scale at the bottom of the Cornice; on which is likewiſe ſhewn the bigneſs of a Modillion, where one fourth of the Scale is divided into ſix parts, five of which make the breadth of the Modillion. The diſtance between them is in proportion to it, as figured in the Front and Profile of it. The Pannels in the Sofite are plain by the diviſions marked on them. The Out-fillets of the Modillion marked *a*, *a*, are $\frac{1}{12}$ of its breadth; and ſo is the Bead *f*. But I have drawn the Modillion at large and explained it at the end of this Book, Plate LXIV. As to the Dentels, divide the Semidiameter marked on the Cornice into fourteen parts: two of thoſe parts will be the Dentel, and one the ſpace betwixt them.

The CORINTHIAN Capital.

PLATE XIX.

THERE are three Figures on this Plate. N°. 1. is the upright of the Capital. N°. 2. the Plan, being one quarter-part of a round and ſquare Column; as alſo of the Capital with its Projections. N°. 3. the Capital ſeen angular-wiſe and in profile, with its Stems and *Cauliculi*. The height of the Capital is one Diameter and $\frac{1}{12}$, including the *Abacus*. Divide the height of the Capital from the Aſtragal to the under-part of the *Abacus* into three parts, which give the height of the Leaves and *Cauliculi*; and each part being ſubdivided, as on the Scale upon the left hand of the Capital, will give the Foldings of the Leaves, which muſt not exceed in projection the oblique prick'd line drawn from the Aſtragal to the extremity of the *Abacus*.

The COMPOSITE Pedeſtal with part of the Columu.

PLATE XX.

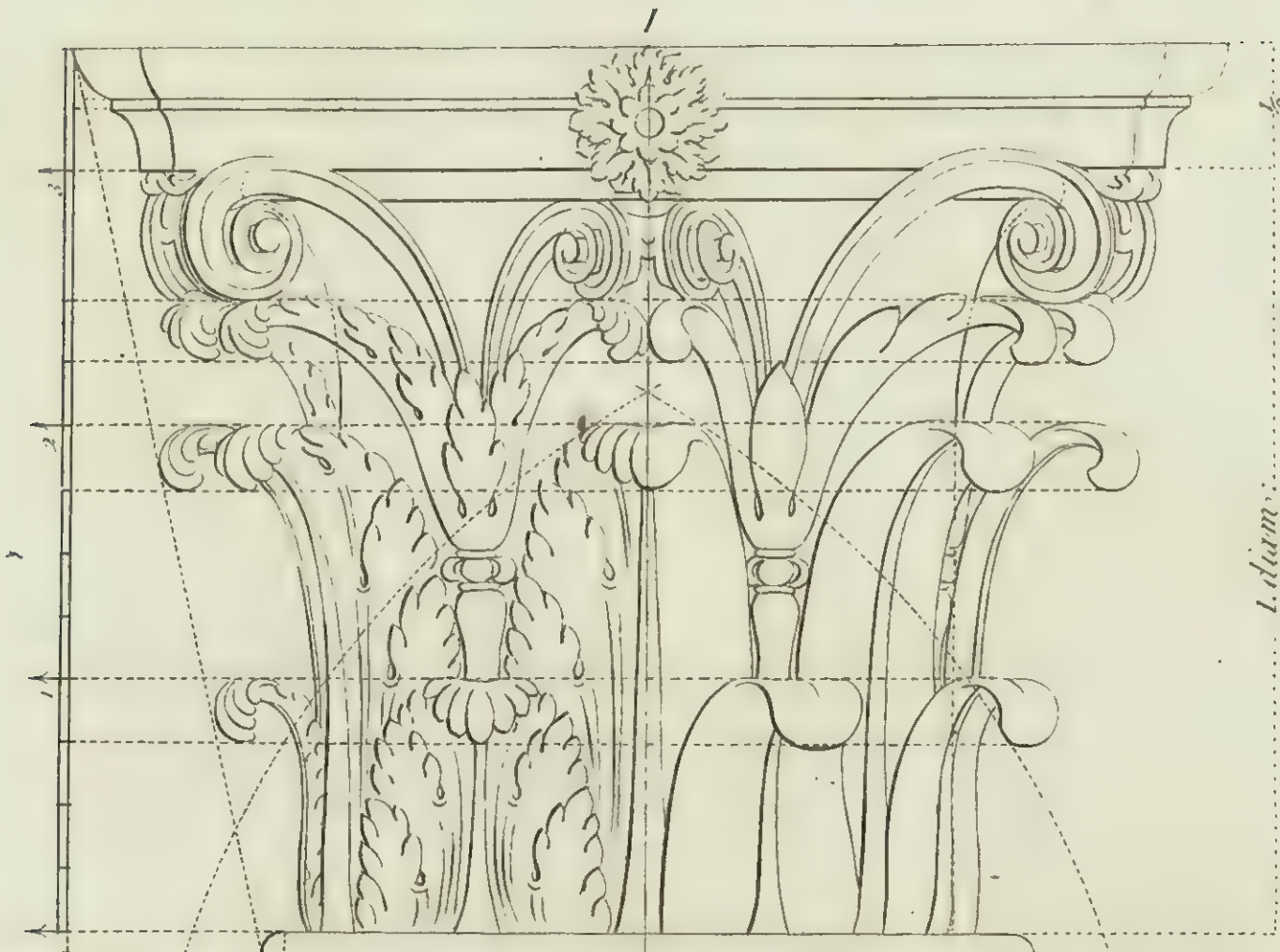
THE general proportions of the *Compoſite* Pedeſtal are the ſame as in the foregoing Orders. For the particular parts, ſee Plate XXIV for the Baſe and *Cima* of the Pedeſtal, and Plate XXV for the Baſe of the Column.

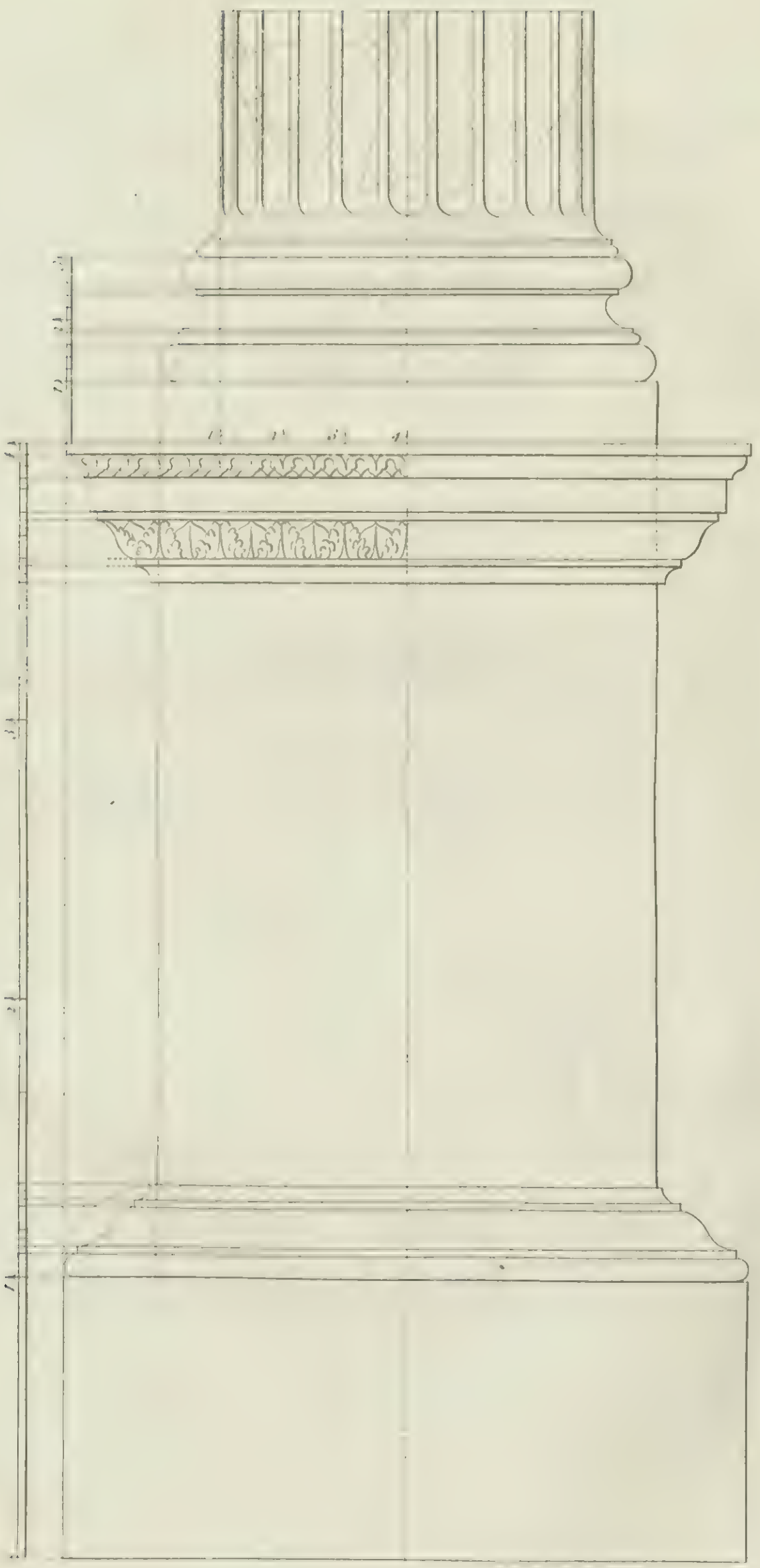
The COMPOSITE Entablature.

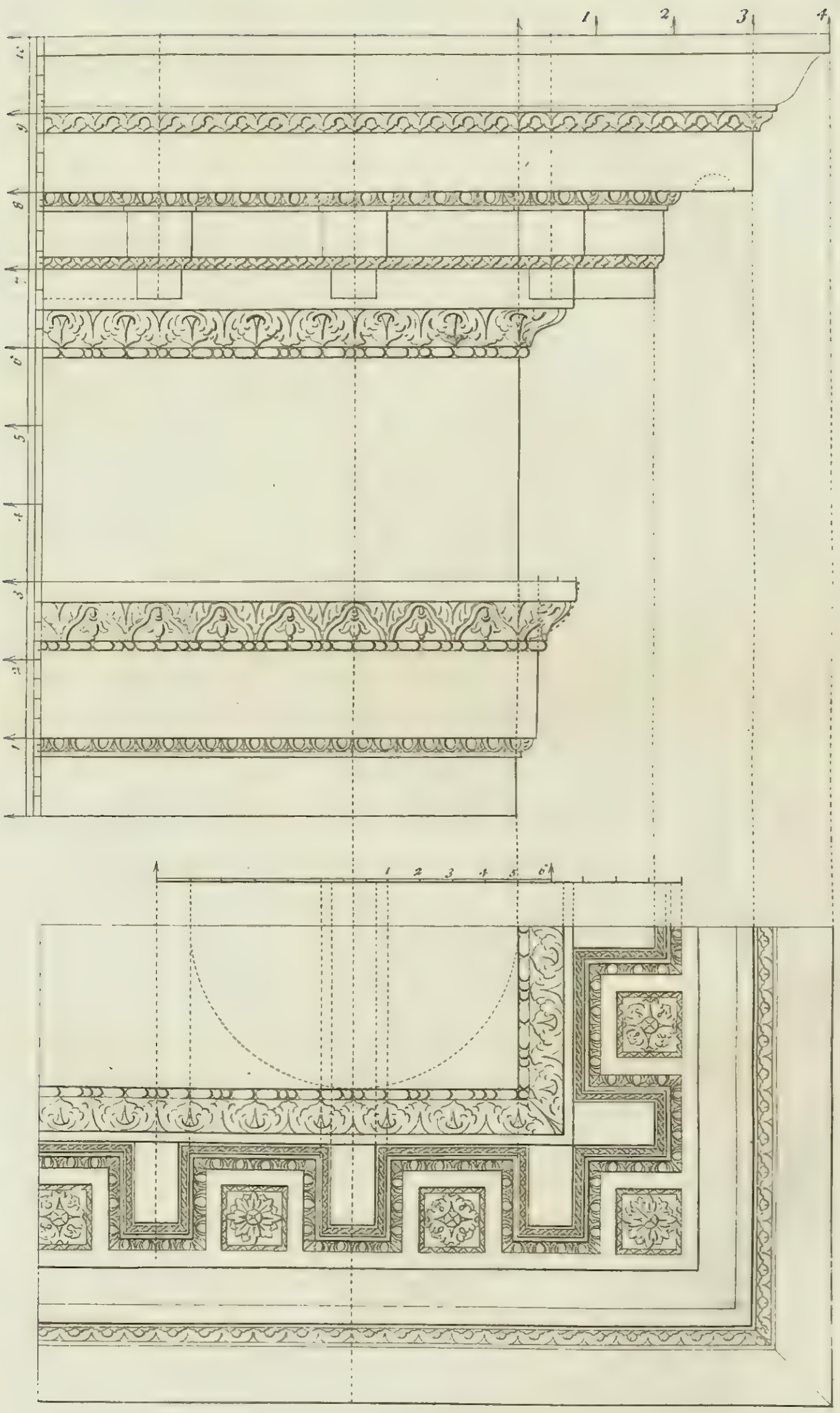
PLATE XXI.

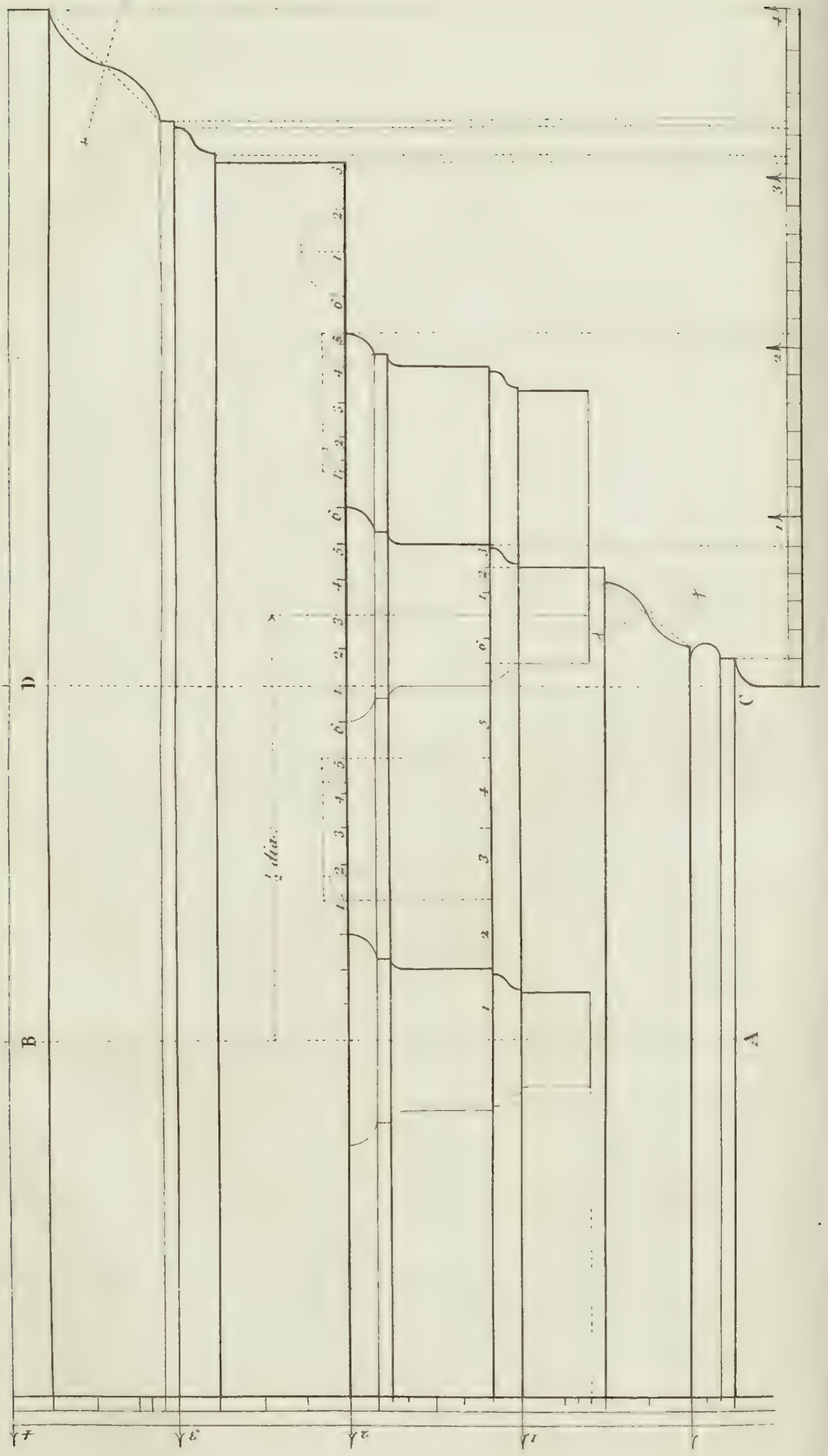
THE height and projection of the *Compoſite* Entablature is the ſame with that of the *Corinthian*; only the Aſtragal under Ogee at the bottom of the Cornice is taken off the Frize. The Cornice is drawn by itſelf on the next Plate. For the Architrave ſee Plate XXVI.

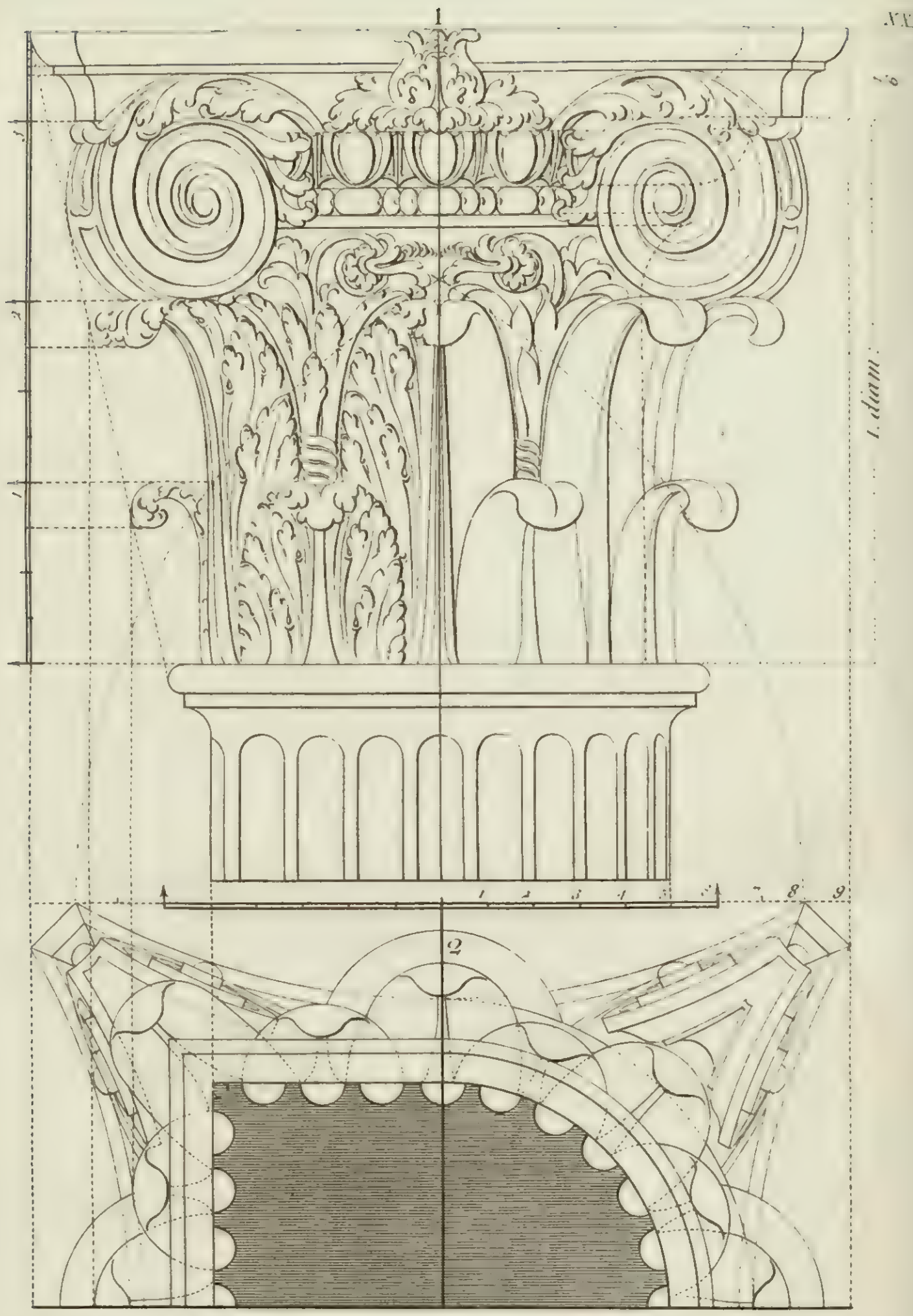
The

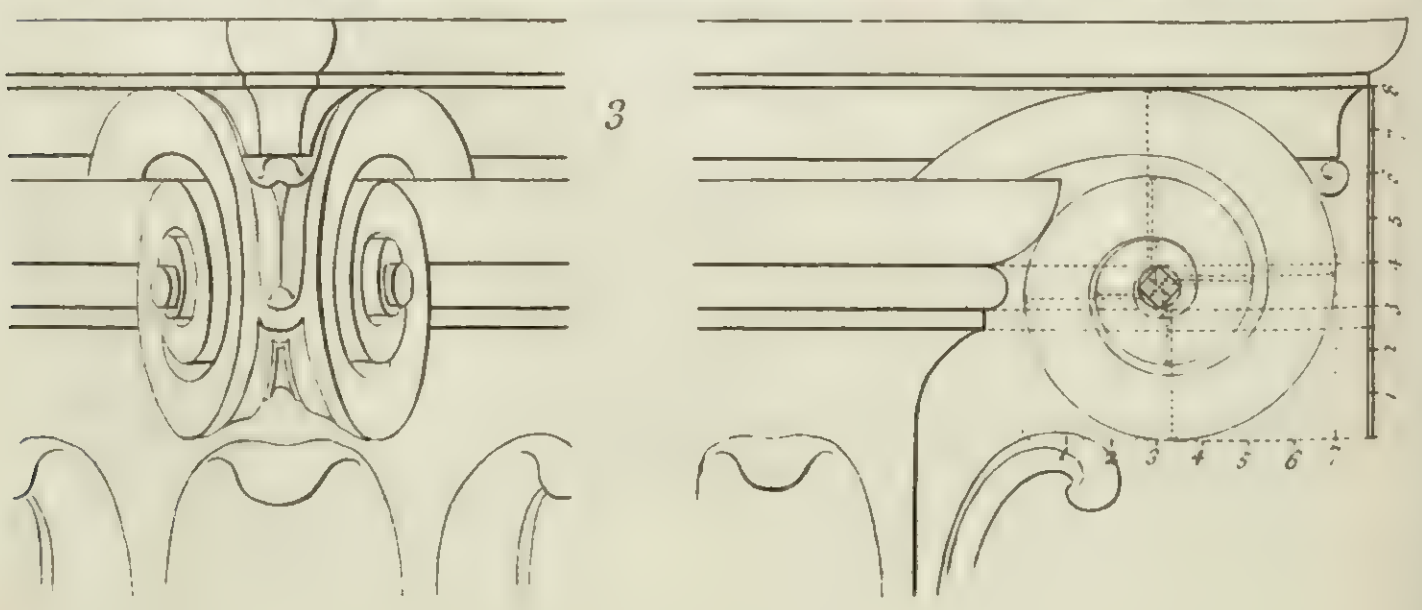

1
2
3
1 diam.
1 2 3 4 5 6 7 8 9




1
2
3
4
1 2 3 4 5 6


D
B
A
C
½ diam.
1
2
3
4
5
6
6'
6'1
5'1
4'1
3'1
2'1
1'1
1
2
3
4
5
1
2
3
4


1
1. diam.
1 2 3 4 5 6 7 8 9
2


3
1 2 3 4 5 6 7

Compositum.

Corinthium.

Ionicum.

Doricum.

Tuscum.

The Composite Cornice at large.

Plate XXII.

THE height of the *Compoſite* Cornice is divided into four parts; as alſo its projection. This Cornice is in itſelf plain and eaſy, being taken from the *Ionick* Modillion-Cornice; from which this differs only in the form of the Modillion. The upright line *AB* is the middle of the Column, and *CD* is the diminiſhed part of it, from whence the Cornice doth project, equal to its height. If $\frac{1}{4}$ of the Scale below be divided into ſix parts, five give the bigneſs of the Modillion. The Aſtragal under the Ogee at the bottom is not a part of the Cornice, but belongs to the height of the Frize.

The Composite Capital.

Plate XXIII.

THE three Figures here exhibit (N°. 1.) the Upright of the Capital. (N°. 2.) The Plan of the round and ſquare Column, and the Capital with its Projections. (N°. 3.) The Capital ſeen on its angle and in profile. The Volute is the ſame as in the *Ionick*. The height of the Capital, including the *Abacus*, is one Diameter and $\frac{1}{12}$, as that of the *Corinthian* is; and ſo are the height of the Leaves and their Foldings.

The Baſes and Caps of the Pedeſtals of each Order.

Plate XXIV.

THE projection of the Baſe of the Pedeſtal being equal to its height, draw the Baſe-line and erect a perpendicular for the Out-line of the Pedeſtal, as it is drawn on this Plate for the *Tuſcan* Baſe and Cap; mark its height and projection, draw the Diagonal of the ſquare, divide the height into two parts, and one of them into three, take off the ſquare of one for the Liſts at the top and bottom, divide the Diagonal betwixt

Liſt and Liſt into two parts, and mark the Interſections from the middle and extreams of the Diagonal, as in the Plate; thoſe Interſections are the Centers for drawing the Out-line of the Ogee. This is the Rule for all Curvilinear members of this kind, whether erect or reverſed, as will appear in other examples. The Caps or Cornices of Pedeſtals are very eaſy in their diviſions; and their projection is to their height as two to three, as appears by the upright Scales for their height and diviſion of their members, and the Scales between the Caps and Baſes for their projections.

Baſes of the Columns of each Order.

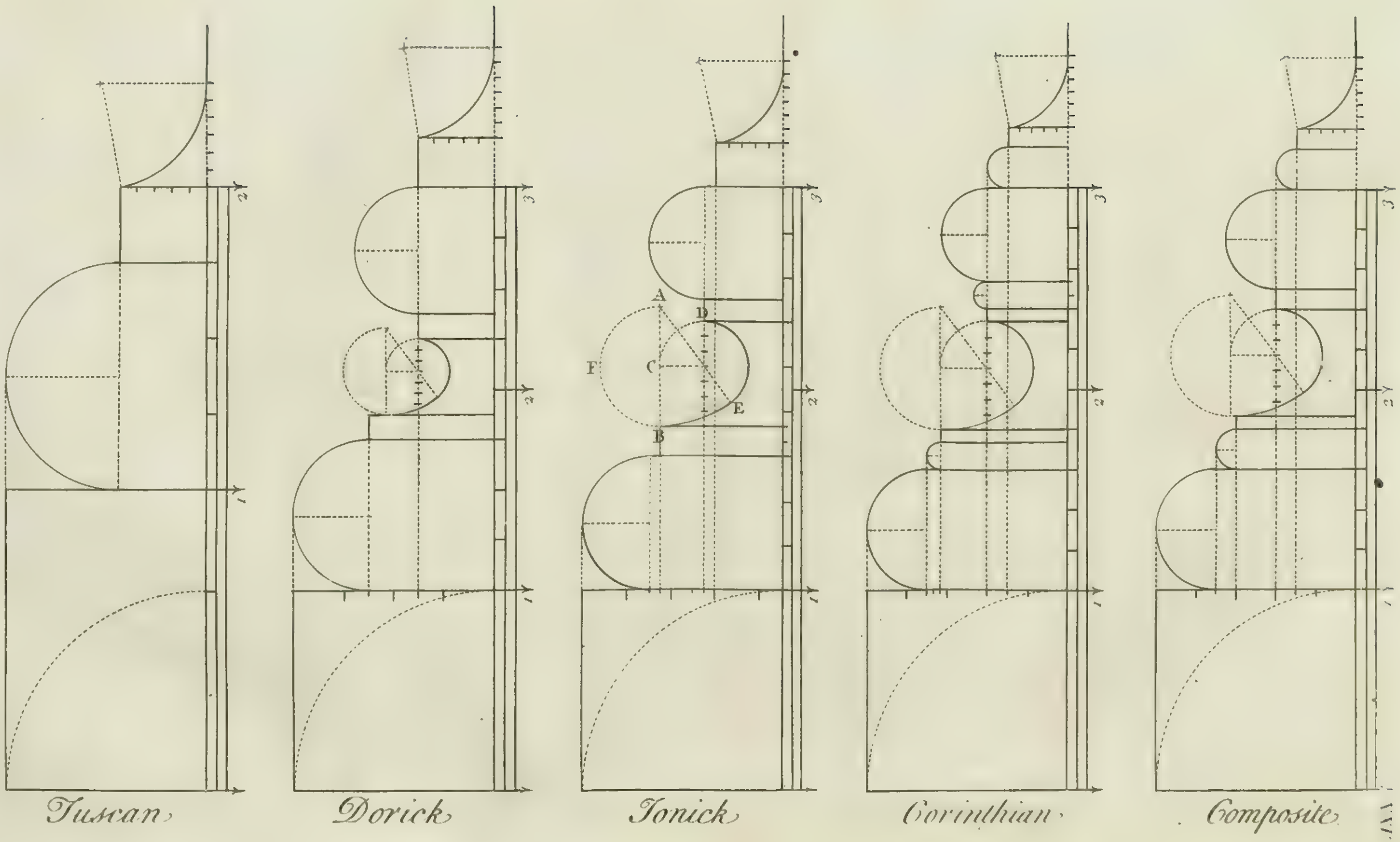
Plate XXV.

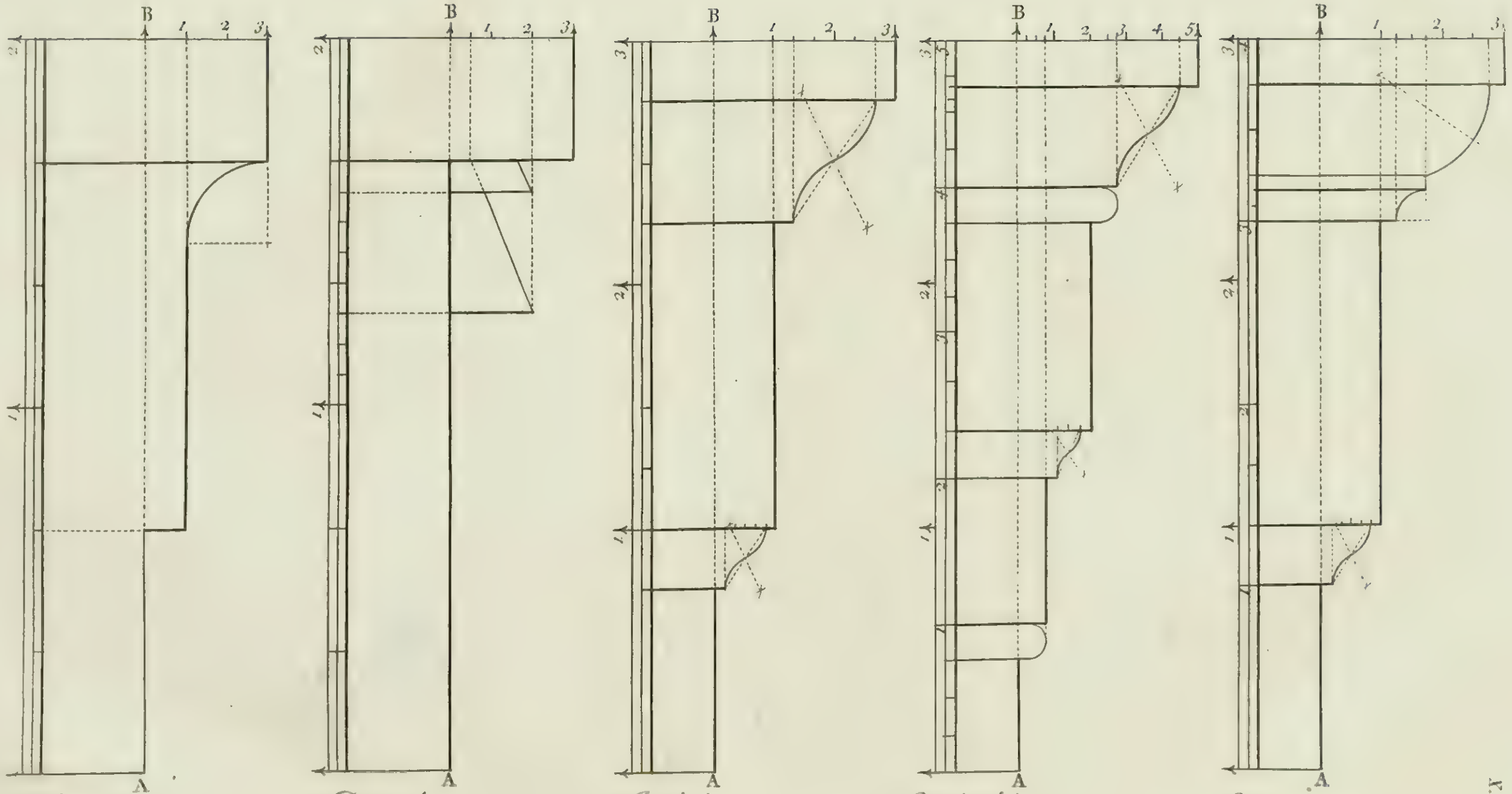
THE Baſes are in height a Semidiameter of their Columns; their projection is $\frac{2}{3}$ of their height: Their members are of an eaſy form, being moſt of them Semicircular, except the *Scotia* which is mixti-linear, drawn from two Centers in this manner, as in the figure of the *Ionick* Baſe: Having divided and drawn the bigneſs of each member and the Centers of the upper and under *Torus*, let fall a perpendicular from the Center of the upper *Torus*, and divide it within the ſpace of the *Scotia* into ſeven parts; the three uppermoſt will be the Semidiameter of the leſſer Circle CDE: From the Center C, draw the outer Semicircle AFB, then draw the oblique line AE through the Center of the leſſer Circle, A ſhall be the Center of the Segment BE; ſo that BED is the *Scotia* required. This Rule will ſerve for all the Baſes of Columns. The upright and horizontal Scales ſhew the diviſions of the members and their projections.

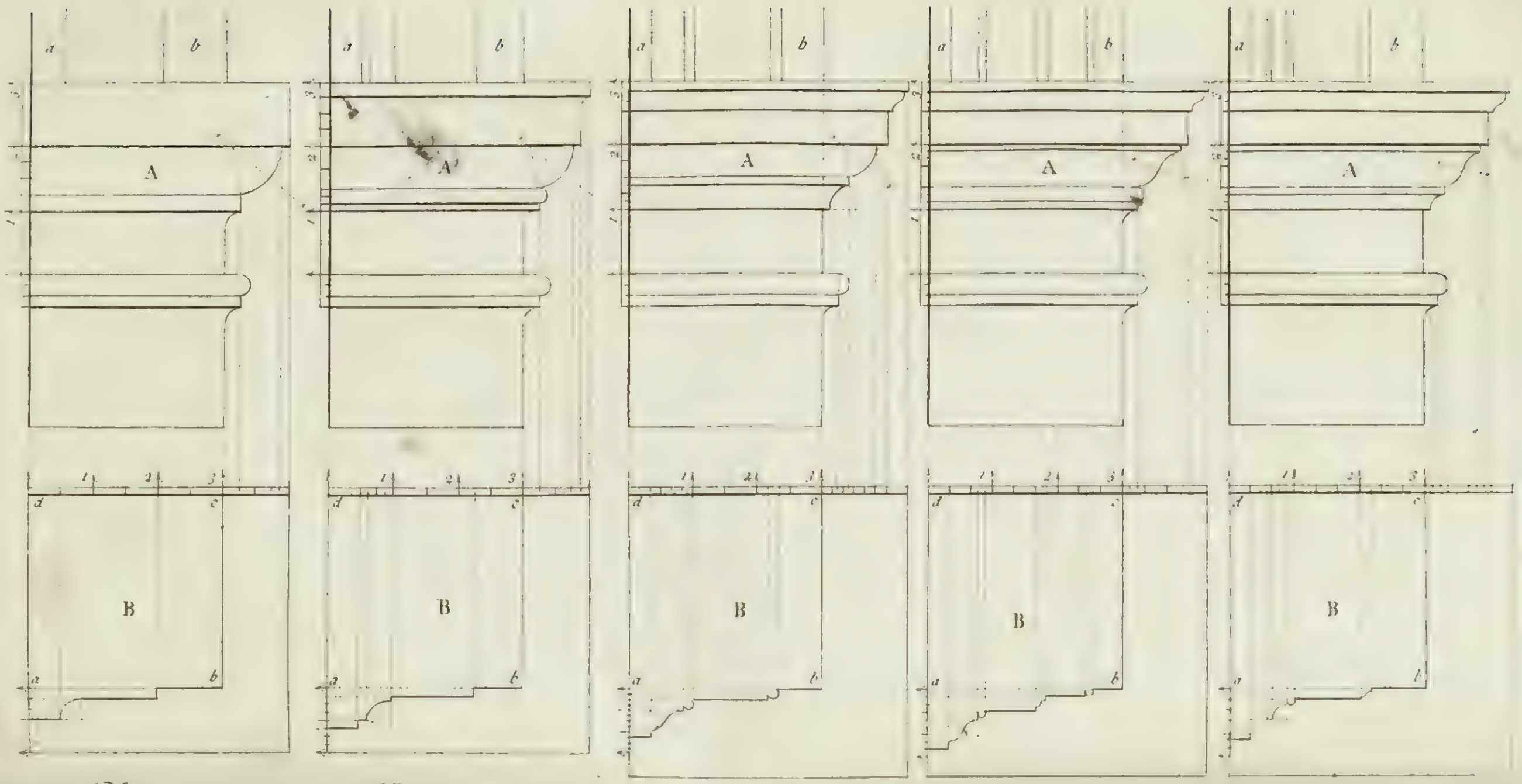
The Architraves of each Order.

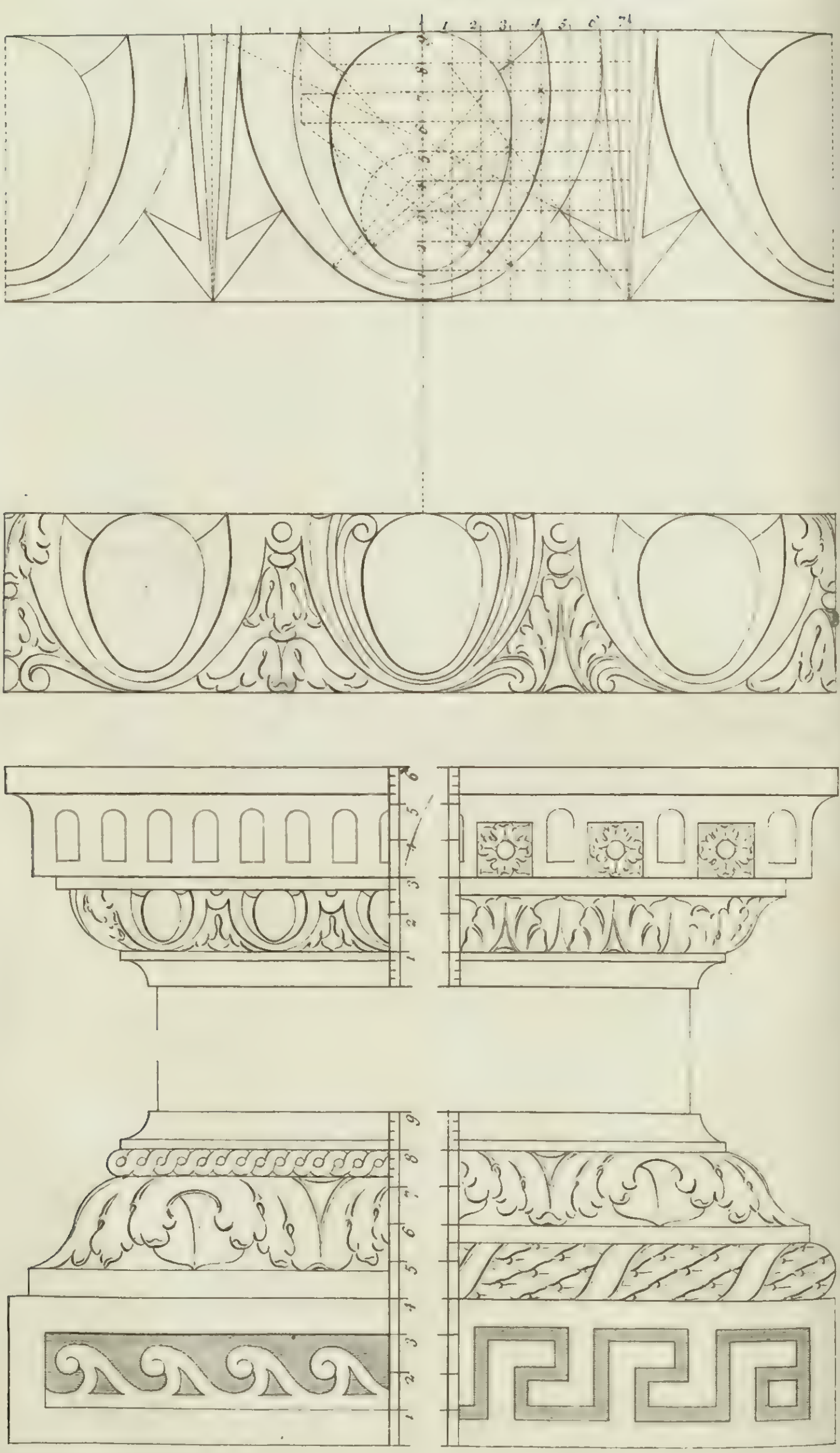
Plate XXVI.

IT is to be obſerved that the height of the Architraves of the *Tuſcan* and *Dorick* Orders is divided into two parts, and then ſubdivided, as appears on this Plate; and that of the *Ionick*, *Corinthian* and *Compoſite*, is divided into three parts, and thoſe ſubdivided, to form their members. The projection is taken from the line AB, which falls perpendicular


A
D
F
C
E
B
Tuscan
Dorick
Ionick
Corinthian
Composite


B
A
Tuscan
Dorick
Ionick
Corinthian
Composite


a
b
A
A'
1
2
3
d
c
B
Tuscan
Dorick
Ionick
Corinthian
Composite



cular to the lower *Faſcia*, and is in the firſt and ſecond Order $\frac{1}{6}$, and in the three other Orders $\frac{1}{7}$ part of their height.

The Impoſts of each Order.

Plate XXVII.

THE letter *A* is the Impoſt, and *B* the Plan of the Pilaſter contained in the ſquare *a b c d*; *a b*, marked on the Plan and in the Upright over the Impoſt, is the Architrave that goes round the Arch; *b c* is the inſide of the Pilaſter. The Impoſts of Arches are in height $\frac{1}{7}$ of their Opening; which being divided into three parts, one of them is the height of the Neck or Frize of the Impoſt, the reſt goes to the Cap. The Aſtragal at the foot of the Impoſt is $\frac{1}{6}$ of its height, and is divided into three parts, one goes to the Liſt, and the other two to the Aſtragal. As to the projection of the Impoſt, in the *Tuſcan* and *Dorick*, divide the Architrave that goes round the Arch into three parts, one of them is the projection of the Impoſt: But in the *Ionick*, *Corinthian* and *Compoſite*, the Impoſts project $\frac{1}{7}$ and $\frac{1}{7}$ more of one of theſe parts. The Profiles of the Architraves of the Arches of each Order are drawn under each Impoſt. For the diviſions of the parts obſerve the upright and horizontal Scales.

Of Exotick Pedeſtals, and the Rule for drawing the Eggs and Darts.

Plate XXVIII.

BY Exotick Pedeſtals I mean ſuch as have their Mouldings otherwiſe formed and adorned than the Regular Pedeſtals that belong to each Order. And they are uſed generally for ſupporting Figures or Vaſes in Gardens, &c. Not but that thoſe Ornaments may be ſupported by Regular Pedeſtals; but not being confined to ſuch, they are made generally different from them. I have given here two ſorts of them with their meaſures; and if the diviſions on the Scales be obſerved, they will not be found difficult.

As to the Ornament of Eggs and Darts cut in the *Ovolo*, much uſed by the Ancients, if they are well proportioned they have a good effect.

The

The Rule for drawing them is this: Divide the height of the *Ovolo* or Quarter-round into nine parts, ſeven of them, marked on each ſide of the middle line of the Egg, give the middle of the Darts; the ſmall croſſes on the right hand ſhew the Centers of the circular lines, and the prick'd lines coming from the Centers ſhew the joining of thoſe lines that form the Egg and Shell. The Dart itſelf is formed by the prick'd lines which interſect each other; the one coming from the top of the middle line of the Egg, and the other from the upper part of the other Dart. I have given here ſeveral ſorts of Eggs without Darts for a variety.

The Intercolumnations of each Order.

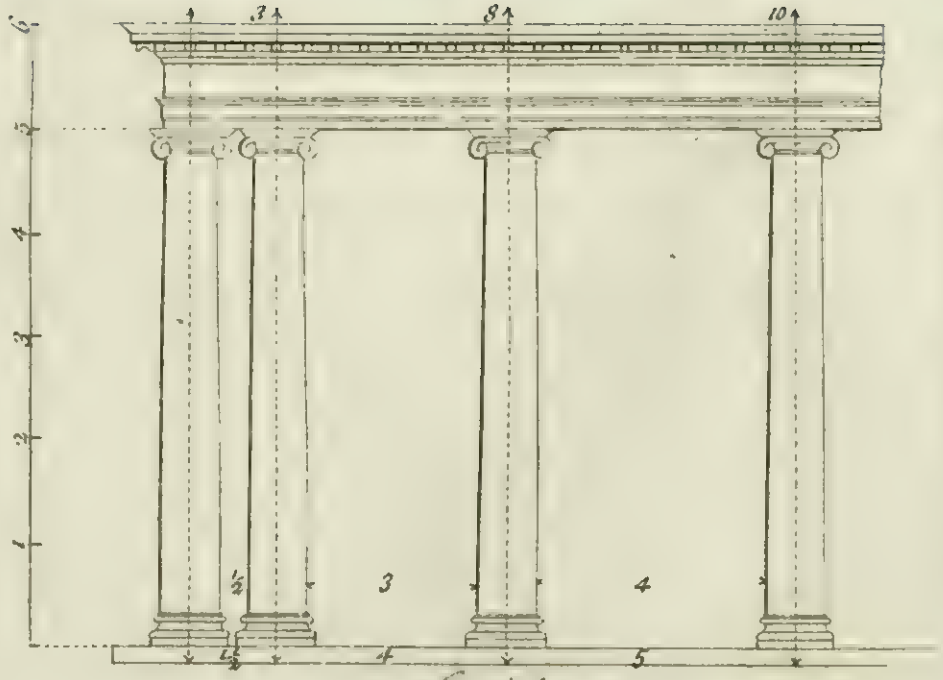
Plate XXIX.

THE placing of Columns at convenient diſtances aſunder is called Intercolumnations, and are uſed in Galleries or Corridores, either for Beauty or Uſe, or both, or for Communication from one place to another, for Porticoes, *Periſtyliums* or Colonnades, &c. The Columns may be more or leſs diſtant from each other according to the different Orders; but will be moſt agreeable when they are in proportion to their height. I have given on this Plate three different examples of each Order, and their diſtances figured. The narroweſt is for double Columns, or Columns placed two and two.

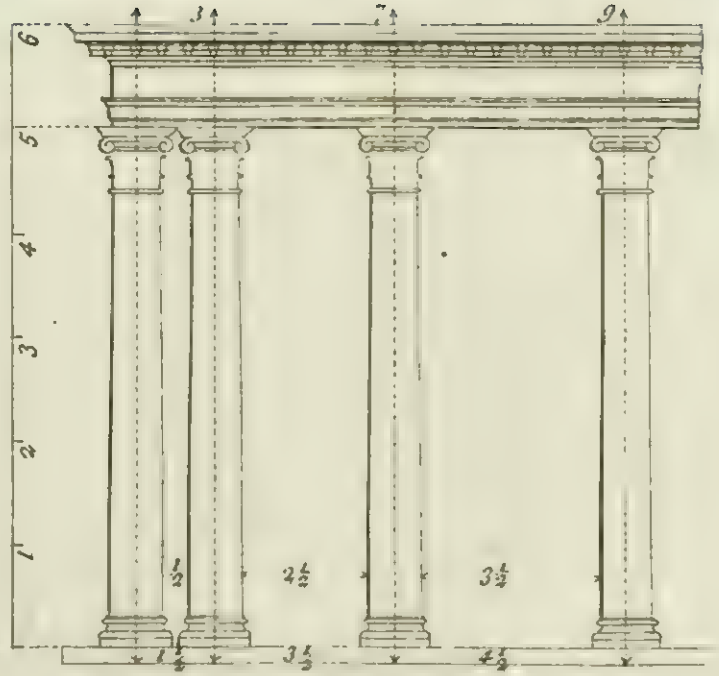
Of Arches adorned with Columns or Pilaſters.

WHEN Arches are adorned with Columns or Pilaſters, either with or without Pedeſtals, let the Columns or Pilaſters be ſo diſpoſed, as to leave a convenient ſpace for the Arch and its Architrave, and let the Peeres be no more than one half, nor leſs than $\frac{4}{7}$ of the Void. The Architrave round the Arch ſhould be always $\frac{1}{7}$ of the Void of the Arch, and the Impoſt the ſame, whether the Arch be great or ſmall. The Impoſt reſembles the form of a Capital becauſe of its bearing. The Arches of each Order will not admit of any conſiderable variety, being confined to the diviſions of Triglyphs and Modillions.

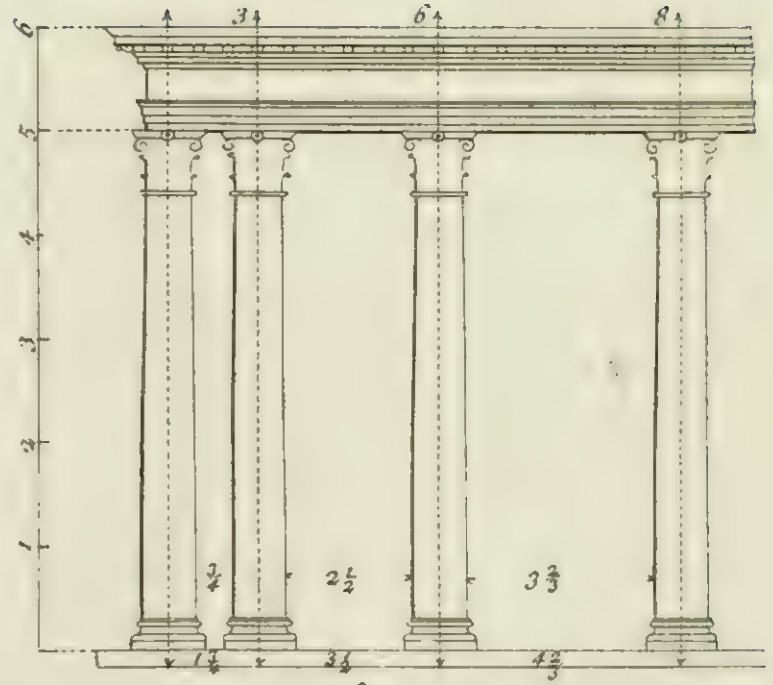
The



Ionick.



Compoſite.

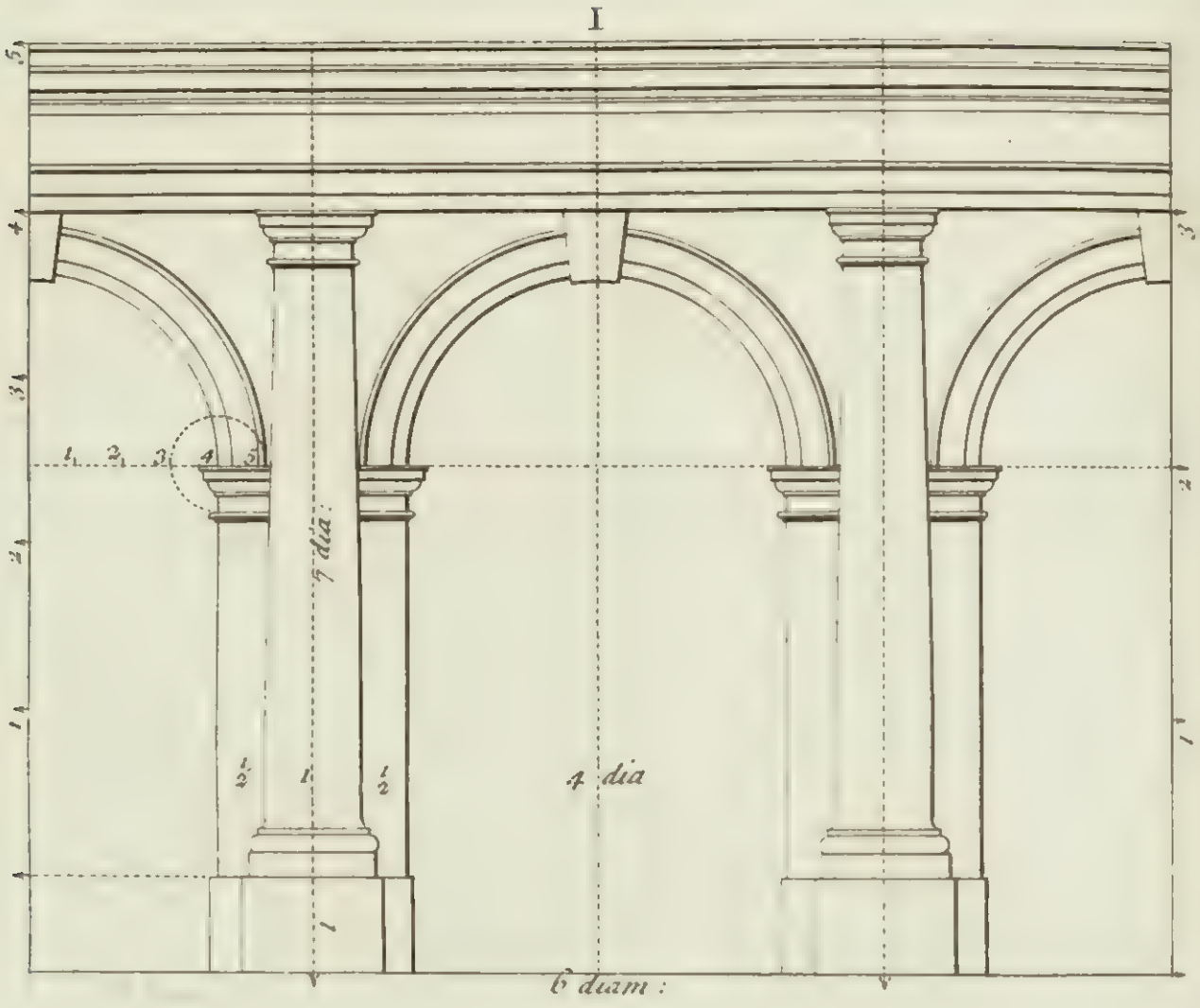


Corinthian.

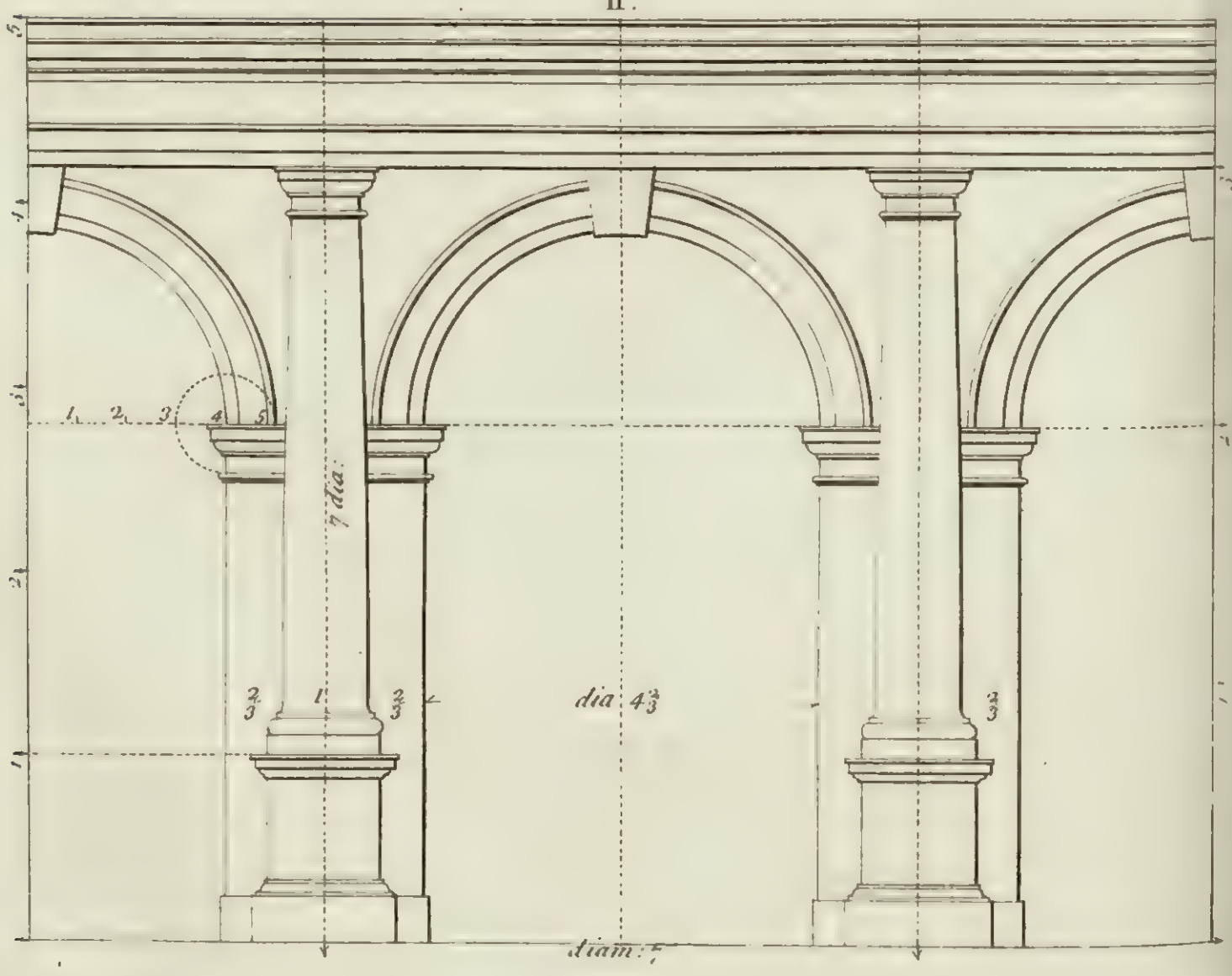
Tuſcan.

Dorick.

I


5
4
3 1/4
2 1/4
1 1/4
1
2
3
4
5
7 dia:
4 dia
1/2
1/2
1
6 diam:

II.


5
4 1/4
3 1/4
2 1/4
1 1/4
1
2
3
4
5
7 dia:
dia 4 2/3
2/3
1
2/3
2/3
diam: 7

The TUSCAN Arch with and without its Pedeſtal.

PLATE XXX.

TO form the *Tuſcan* Arch without the Pedeſtal, firſt find out the Diameter of the Column, and divide the height into five parts; the fifth part is the height of the Entablature: Then divide the height of the Column into ſeven parts; one of them is the Diameter of the Column. Give one Diameter for the height of the Plinth. The diſtance from middle to middle of the Columns muſt be ſix Diameters. The Pilaſters on each ſide of the Column are a Semidiameter of it in bigneſs, and the width of the Arch is four Diameters. To find the Center of the Arch, divide the height from the Ground-line to the under-part of the Entablature into three equal parts, as is expreſſed by a line on the right hand; the extremity of the ſecond diviſion is the Center of the Arch.

N.B. Let this be a general Rule not only for the *Tuſcan* Arch with or without the Pedeſtal, but for all other Arches of the five Orders. When the Diameter and diſtance from middle to middle of the Columns, on each ſide the intended Arch, is found, the diſtance from Column to Column being divided into ten parts, one of them ſhall be the bigneſs of the Pilaſter, and the other eight give the Opening of the Arch.

The Architrave that goes round the Arch, as alſo the Impoſt, are each of them as big as the Pilaſter, or $\frac{1}{8}$ of the Opening of the Arch; ſo that if the diſtance from Column to Column be thus mechanically divided, as is marked on the Arches of each Order on the left hand, it will anſwer as if it were divided arithmetically. Although I have figured them arithmetically on the Plates, thoſe figures are not to be taken notice of further than for the diſtances from Center to Center of the Columns; ſince the mechanical diviſions mentioned before will do the ſame thing.

As to the *Tuſcan* Arch with its Pedeſtal, divide its height into five parts, one of them is the height of the Pedeſtal: Then divide the height above the Pedeſtal into five parts, one of them is the height of the Entablature. The height from the Pedeſtal to the Entablature being divided into ſeven parts, one of them is the Diameter of the Column. The diſtance from middle to middle of the Columns muſt be ſeven Diameters, the Pilaſters that ſupport the Arch are $\frac{1}{8}$ of the Diameter, and the

Opening of the Arch will be four Diameters and $\frac{1}{4}$. The Center of the Arch is marked upon the upright line on the right hand.

The DORICK Arch with and without the Pedeſtal.

PLATE XXXI.

TO draw the *Dorick* Arch without the Pedeſtal, find the Diameter of the Column, and take the Semidiameter for the Plinth. The diſtance from middle to middle of the Columns muſt be ſix Diameters and $\frac{1}{4}$, the Pilaſters that ſupport the Arch muſt be half a Diameter, and the Opening of the Arch four Diameters and $\frac{1}{4}$. Theſe dimenſions cannot be varied, becauſe of the diviſions of the Metops and Triglyphs. The Center of the Arch is found by the upright line on the right hand.

As to the *Dorick* Arch with the Pedeſtal, firſt find the Diameter of the Column; the diſtance from middle to middle of the Columns muſt be ſeven Diameters and a half, the Pilaſters of the Arch will be $\frac{2}{3}$ of the Diameter, and the Opening of the Arch five Diameters and $\frac{1}{4}$.

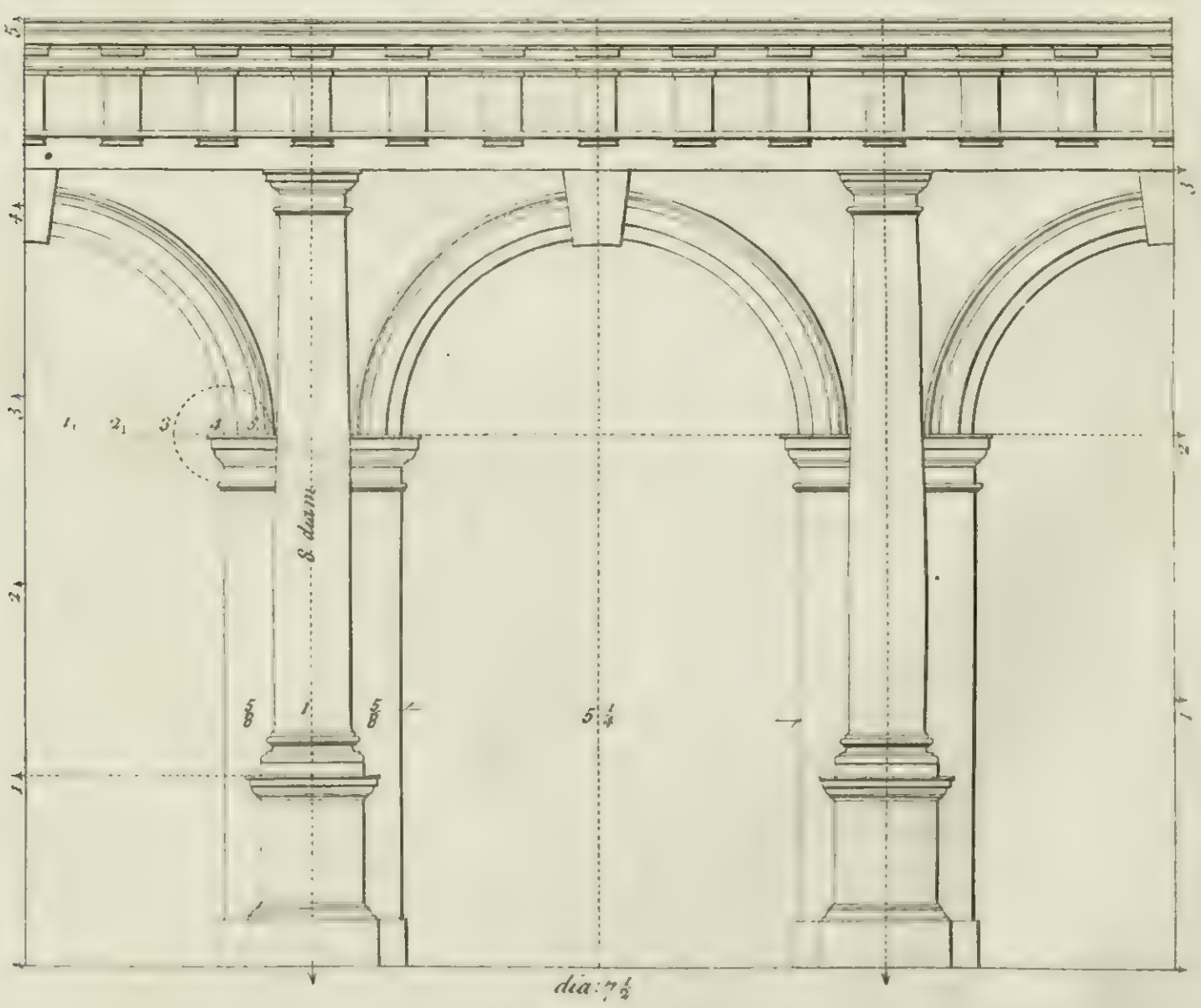
The IONICK Arches.

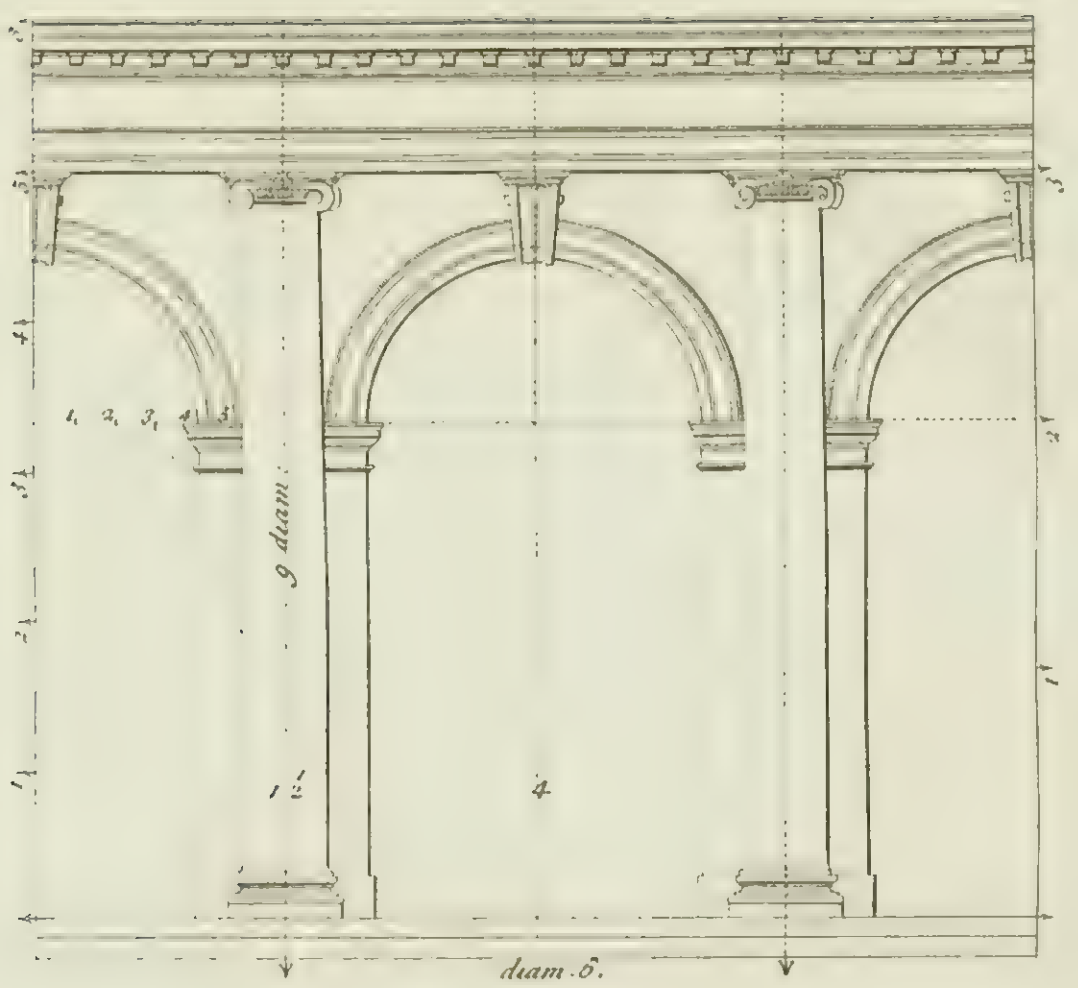
PLATE XXXII.

THE diſtance from middle to middle of the Columns of the *Ionick* Arch without the Pedeſtal, ſo as to have the Modillions fall right, muſt be ſix Diameters; the Pilaſters that ſupport the Arch muſt be half a Diameter, and the Opening of the Arch four Diameters, &c.

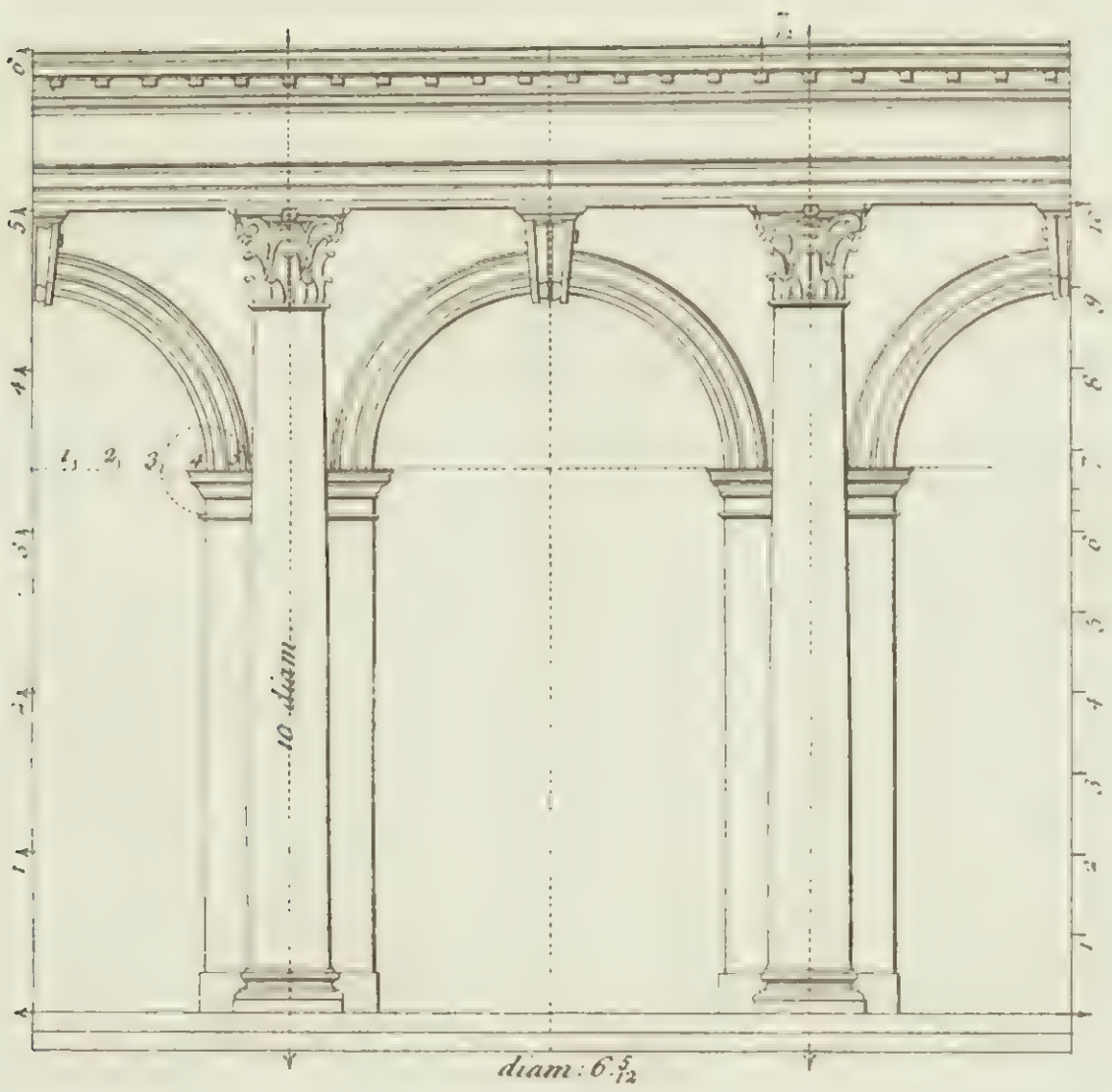
The *Ionick* Arch with the Pedeſtal, from middle to middle of the Columns, muſt be ſeven Diameters and a half, the Pilaſters $\frac{1}{3}$ of a Diameter, and the Opening of the Arch five Diameters and $\frac{1}{4}$. The Rule for finding the Center of the Arch is marked on the Column.

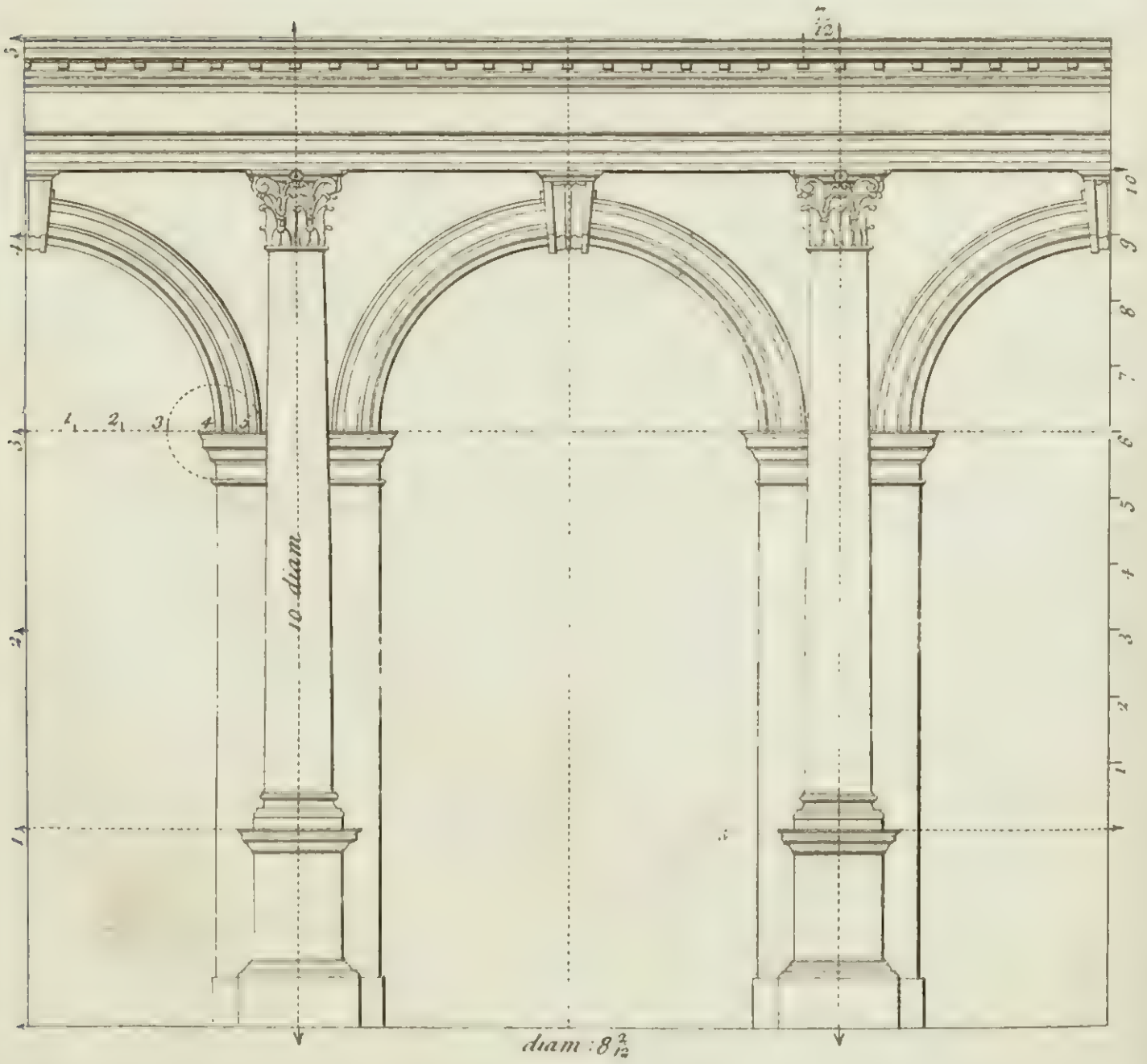
8 diam.
dia: 6 1/4

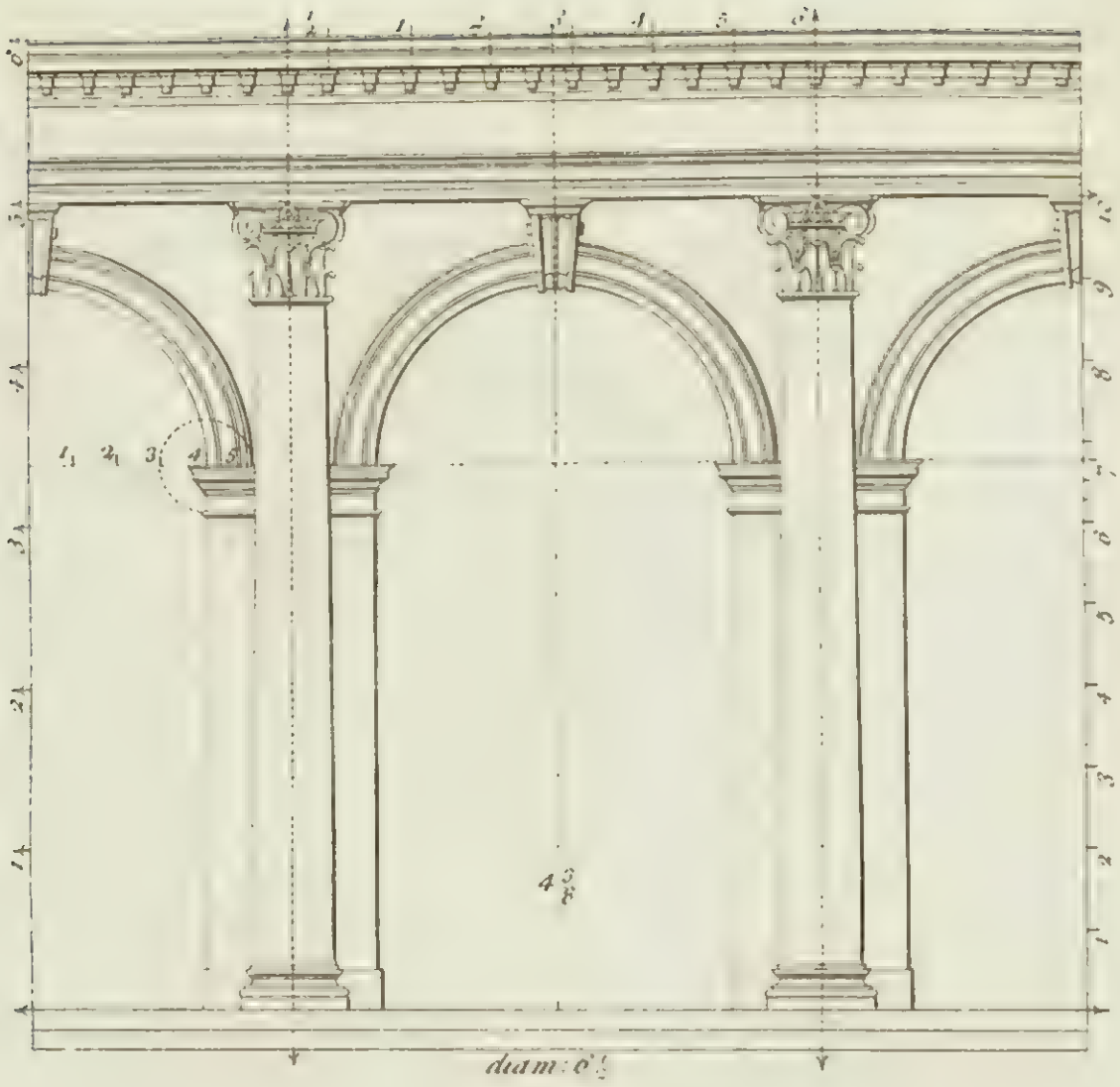

8 diam.
dia: 7 1/2


9 diam.
4
diam. 6.

5 2/8
dia: 7 1/2


10 diam.
diam: 6 5/12


10 diam.
diam: 8 3/12


diam: 6'½

diam: 8

The CORINTHIAN Arch.

PLATE XXXIII.

THE diſtance from middle to middle of the Columns of the *Corinthian* Arch, without the Pedeſtal, muſt be ſix Diameters and $\frac{1}{11}$, the Pilaſters that ſupport the Arch are $\frac{1}{11}$ of a Diameter, and the opening of the Arch four Diameters and $\frac{1}{11}$. The Rule to find the Center of the Arch is this: Divide the height, from the upper part of the Step to the under-part of the Entablature, into ten parts; the diviſion from 6 to 7 being divided into four, the third is the Center, as appears by the line on the right hand.

The diſtance from middle to middle of the Columns of the *Corinthian* Arch, with the Pedeſtal, muſt be eight Diameters and $\frac{1}{11}$; the Pilaſters that ſupport the Arch $\frac{1}{11}$, and the opening of the Arch five Diameters and $\frac{1}{11}$. To find the Center of the Arch, divide the diſtance from the upper part of the Pedeſtal to the under part of the Entablature into ten parts; the ſixth diviſion will be the Center of the Arch.

The COMPOSITE Arch.

PLATE XXXIV.

THE diſtance from middle to middle of the Columns of the *Compoſite* Arch, without the Pedeſtal, is ſix Diameters and a half, the Pilaſters $\frac{2}{11}$, the Opening of the Arch four and $\frac{1}{11}$. The Center of the Arch is marked on the right hand.

The diſtance from middle to middle of the Columns of this Arch, with the Pedeſtal, is eight Diameters. The Center of the Arch is found by dividing the diſtance from the upper part of the Pedeſtal to the under part of the Entablature into ten parts; the Center is at the ſixth diviſion.

Of placing Columns over Columns.

IN deſigning of Colonnades, or Arcades, adorned with Columns of two or three Orders placed over one another, it is to be obſerved, that the firſt or lowermoſt Order, as the *Dorick* in the following Plate, muſt give the bigneſs of the Diameter to the Order immediately over it, being there the *Ionick*; which being $\frac{1}{8}$ of the Diameter of the *Dorick*, the Diameter of the *Ionick* will be equal to the diminiſhed part of the *Dorick*, which diminiſhes $\frac{1}{7}$ of its Diameter. In ſmall Draughts divide ſix Diameters of the *Dorick* into ſeven parts, $\frac{1}{7}$ will be the Diameter required for the *Ionick*. The ſame method is to be taken for finding the Diameter of the *Corinthian* over the *Ionick*. In this and all other compoſitions the Intercolumnation is directed by the Diameter; as alſo by the diviſions of the Metops and Triglyphs, and Modillions. Their proportions in reſpect to the Diameter are as followeth:

The *Dorick* from middle to middle of the Triglyphs is one Diameter and $\frac{1}{7}$, the Triglyph $\frac{1}{7}$, and the Metops $\frac{1}{4}$ of a Diameter.

The *Ionick* from middle to middle of the Modillions is $\frac{1}{7}$ the Diameter, the Modillion $\frac{1}{6}$, and the Interval $\frac{1}{8}$ of it.

The *Corinthian* from middle to middle of the Modillions is $\frac{7}{72}$ of the Diameter, the Modillion $\frac{1}{6}$, and the Interval $\frac{5}{72}$.

The *Compoſite* from middle to middle of the Modillions is $\frac{1}{7}$ of the Diameter, the Modillion $\frac{1}{6}$, and the Interval $\frac{1}{8}$.

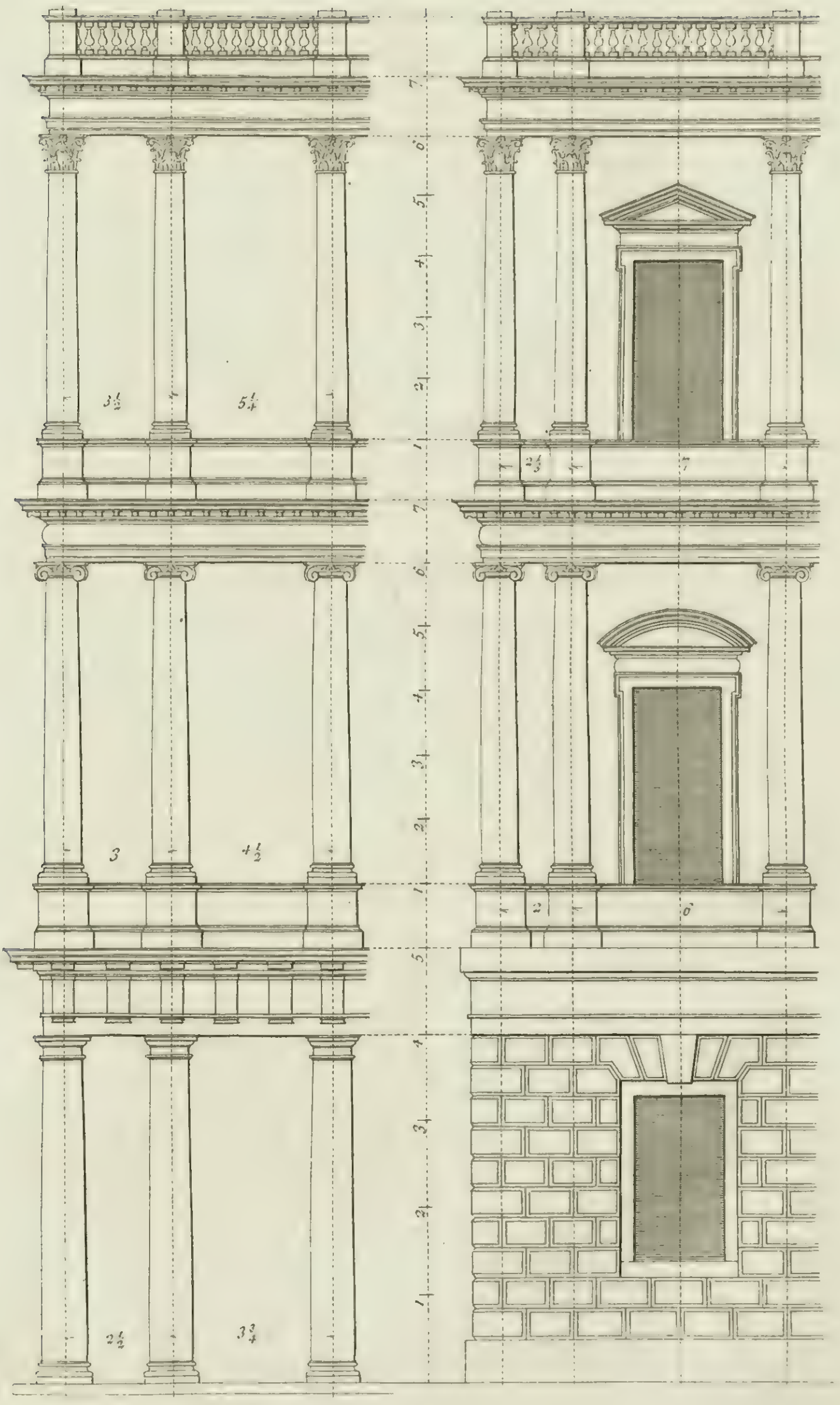
N. B. $\frac{7}{72}$ is twelve times in ſeven Diameters.

The Ionick and Corinthian Orders over the Dorick.

Plate XXXV.

HERE are two examples of Orders over Orders; that on the left hand is the *Dorick* with the *Ionick* over it, and the *Corinthian* over the *Ionick*. The *Dorick*, being the lowermoſt Order, gives the rule to the other two, becauſe of its Metops and Triglyphs; the diſtance of each Intercolumnation is figured.

The other example, on the right hand, is the *Corinthian* over the *Ionick*, on a Ruſtick Baſement. The firſt example ſhews the Intercolumnations


7
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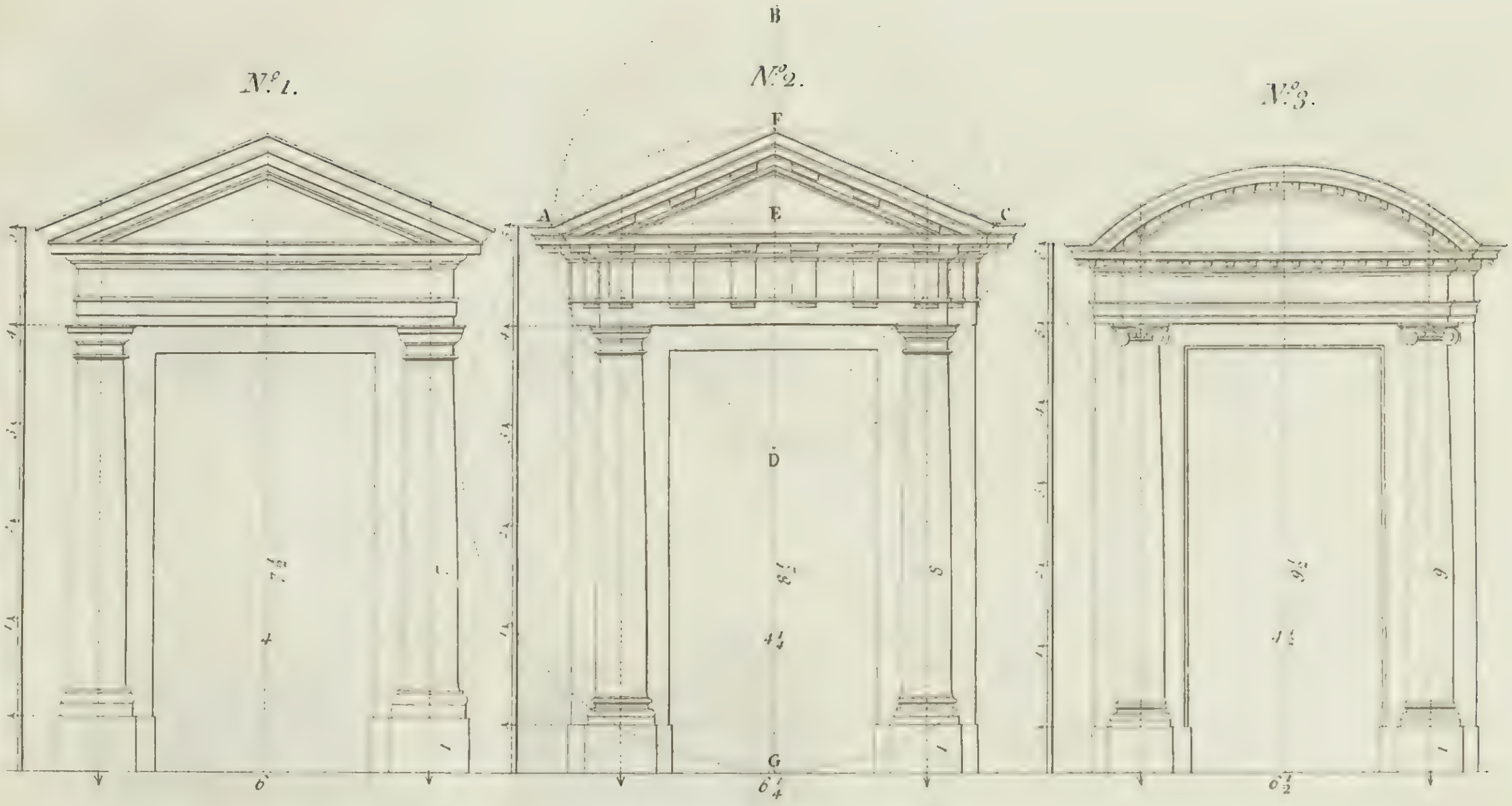
2½
3¾



Tuscan. Dorick. Ionick.

nations where the Columns are inſular; this ſhews the Intercolumnations when they are three quarter Columns. The diſtances betwixt middle and middle of the Columns are figured.

It was obſerved before, that the Pedeſtal ſhould not be leſs than $\frac{1}{3}$ of the height of the Column and Entablature together; but here is a neceſſity to have it leſs, otherwiſe the Breaſts of the Windows would be too high, if the Columns be of a large Diameter.

Arches over Arches.

PLATE XXXVI.

THERE muſt always be regard had to the lower Order, as was ſaid before, becauſe it regulates the Orders over it, ſo that the Modillions may fall regularly over each other. The diſtances from middle to middle of the Columns being figured, the Rules given before will be ſufficient for explaining theſe two examples.

Of Doors and Gates.

DOORS and Gates have their Heads either ſquare or circular; the latter ought not to be uſed, unleſs the Impoſt be above a Man's height. The proportion of their Openings is as one to two, or their height is twice their breadth; but the higheſt of them ſhould not exceed two ſquares and $\frac{1}{3}$. To be more particular with reſpect to Doors, I will begin with the *Tuſcan*.

The TUSCAN Door.

PLATE XXXVII. N° 1.

FIRST find the Diameter of the Column, give ſix Diameters from middle to middle of the Columns, the Opening of the Door will be four Diameters, the Frame round the Door will be a Semidiameter, the height of the Opening will be ſeven Diameters, and the Plinth one Diameter.

The Dorick Door.

Plate XXXVII. N° 2.

HAving found the Diameter of the Column, give ſix Diameters and $\frac{1}{4}$ to the diſtance from middle to middle of the Columns; four Diameters and $\frac{1}{4}$ is the Opening, and eight Diameters and a half go to the height, &c.

The Ionick Door.

Plate XXXVII. N° 3.

THE diſtance from middle to middle of the Columns is ſix Diameters and a half, the Opening four Diameters and a half, and the height of the Opening nine Diameters and a half, &c.

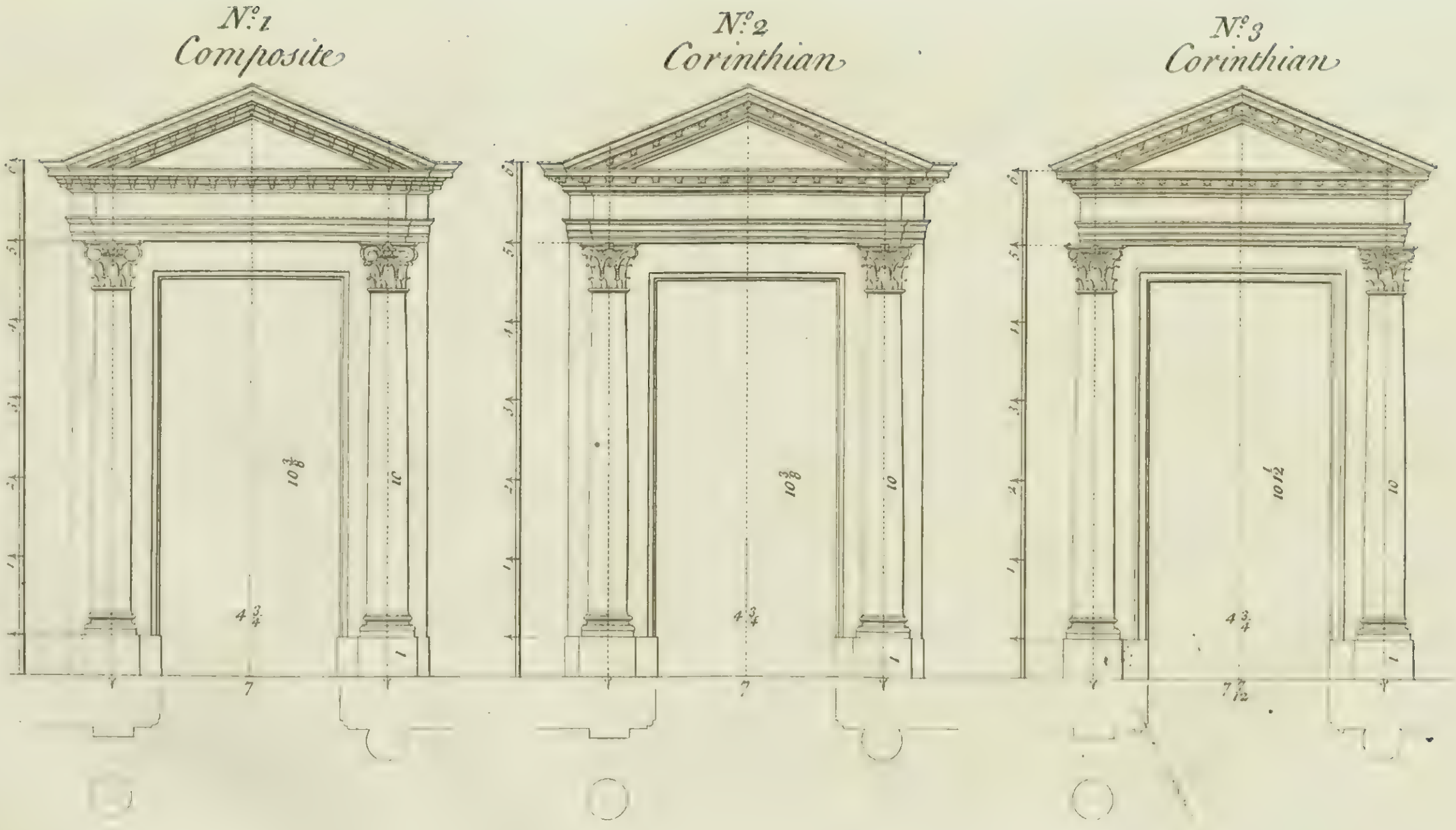
The Geometrical Rule to find the height of the Pediment is this: Draw the line BG through the middle of the intended Door (as in N° 2.) take the full extent of the Cornice AC, from the middle of it at E deſcribe the Circle $ABCD$, and from D deſcribe the Circle $AFCG$, the Segment AFC is the proper height of the Pediment.

The Compoſite Door.

Plate XXXVIII. N° 1.

THE diſtance from middle to middle of the Columns, ſo that the Modillions may anſwer right, muſt be ſeven Diameters, the Opening four Diameters and $\frac{1}{4}$, and the height of the Opening ten Diameters and $\frac{1}{7}$, &c.

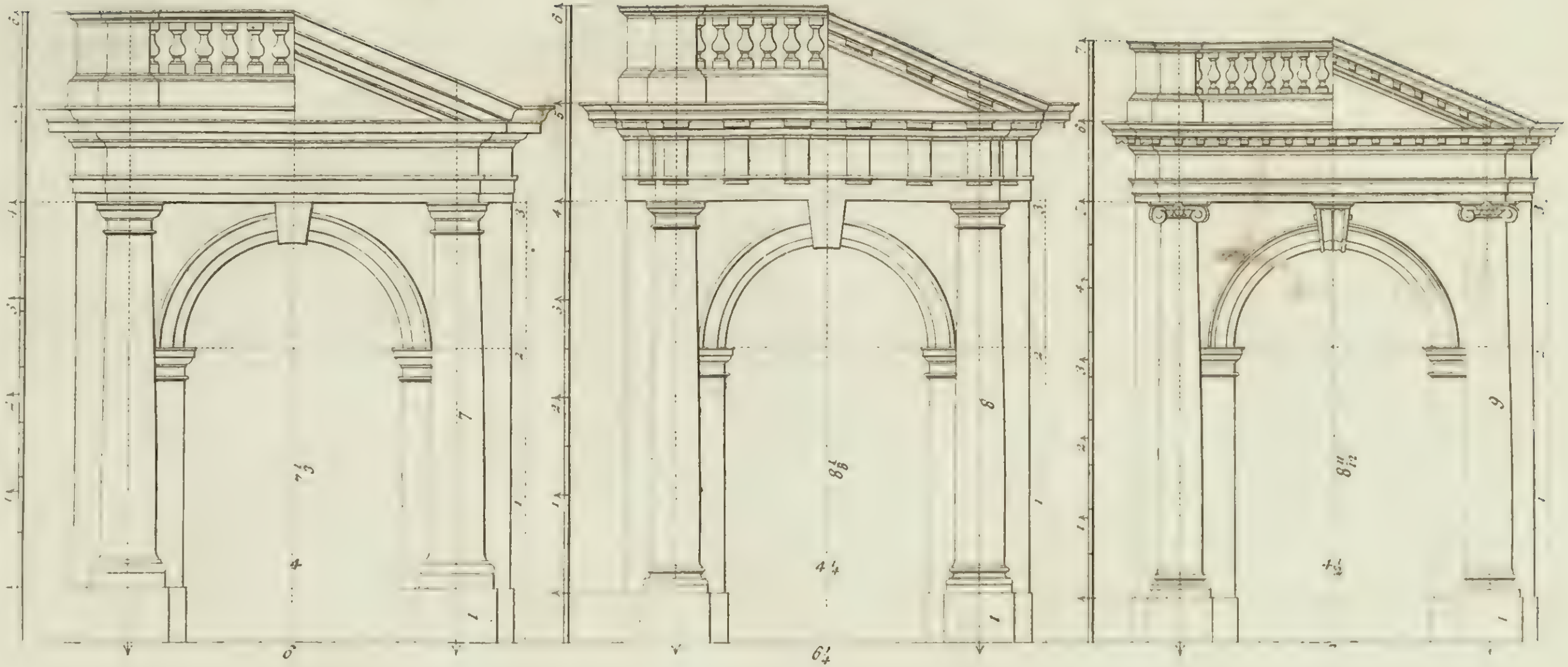
The


N.o 1
Composite
N.o 2
Corinthian
N.o 3
Corinthian

Tuscan N.º 1.

Dorick N.º 2.

Jonick N.º 3



The CORINTHIAN Door.

PLATE XXXVIII. N° 2.

THIS Door hath ſeven Diameters betwixt middle and middle of the Columns, the Opening is four Diameters and $\frac{1}{4}$, and the height ten Diameters and $\frac{1}{4}$, &c.

Another Door of the CORINTHIAN Order.

PLATE XXXVIII. N° 3.

THE diſtance from middle to middle of the Columns is ſeven Diameters and $\frac{1}{14}$, the Opening four Diameters and $\frac{1}{4}$, and the height ten Diameters and $\frac{1}{4}$, &c.

The TUSCAN Arched Door with a Pediment and Balluſtrade.

PLATE XXXIX. N° 1.

THE diſtance from middle to middle of the Columns muſt be ſix Diameters, and the Opening four. The Rule for finding the Center of the Arch appears upon a line on the right hand, &c.

The DORICK Arched Door.

PLATE XXXIX. N° 2.

THE diſtance from middle to middle of the Columns is ſix Diameters and $\frac{1}{4}$, and the Opening of the Arch is four Diameters and $\frac{1}{4}$, &c.

The Ionick Arched Door.

Plate XXXIX. N° 3.

THE *Ionick* Arched Door has ſeven Diameters from middle to middle of the Columns, and the Opening of the Arch is four Diameters and a half. The prick'd line on the right hand (which is the height from the Ground-line to the under-part of the Entablature) being divided into three equal parts, the ſecond diviſion gives the Center of the Arch, &c.

The Composite Arched Door.

Plate XL. N° 1.

FROM middle to middle of the Columns there are ſeven Diameters and a half, the Opening of the Arch is five Diameters. The line on the right hand gives the Center of the Arch, and that on the left gives the general diviſions, &c.

The Corinthian Arched Door with double Columns.

Plate XL. N° 2.

THE diſtance from middle to middle of the Columns on each ſide of the Arch is ſeven Diameters, and from middle to middle of the double Columns one Diameter and $\frac{1}{4}$, and the Opening of the Arch four Diameters and $\frac{3}{4}$, &c.

The

N°1.
Composite

N°2.
Corinthian

N°3
Corinthian

10'
5½
3½
8
3½

9½
5
3¾
7½
3¾

III

II

I

The CORINTHIAN Arched Door with ſingle Columns.

PLATE XL. N° 3.

THE diſtance from middle to middle of the Columns is ſeven Diameters and $\frac{1}{12}$, the Opening of the Arch is five Diameters, &c.

N. B. I have given great variety of Doors in my Book of DESIGNS and ORNAMENTS, publiſhed in 1728.

Two Gates; one DORICK, the other IONICK.

PLATE XLI.

IN the *Dorick* Gate, in order to have the Metops and Triglyphs juſtly divided, the diſtance from middle to middle of the Columns next the Arch muſt be ſeven Diameters and a half, and from middle to middle of the leſſer Intercolumnation three Diameters and $\frac{1}{2}$, and the Opening of the Arch five Diameters. The Attick is $\frac{1}{3}$ of the whole height of the Order, including the Pedeſtal, as appears by a line on the left hand; the Center of the Arch, or the height of the Impoſt from the Ground-line, is marked on the right hand.

The *Ionick* Gate hath eight Diameters betwixt middle and middle of the Columns on each ſide of the Opening, which is ſix Diameters and a half; the diſtance from middle to middle of the Columns of the leſſer Intercolumnation is three Diameters and a half, the Attick is $\frac{1}{5}$ of the height of the Order.

Three Doors with Architraves.

PLATE XLII.

I Have given on this Plate, three different ſorts of Doors with Architraves. The firſt has its Opening two ſquares, and the Architrave is $\frac{1}{7}$ part of the Opening. The Architrave, Frize and Cornice are in

height one half of the breadth of the Opening; and that being divided into three parts, one goes to the Architrave; the other two being divided into ſeven, three go to the Frize, and four to the Cornice. For the particular diviſions ſee Plate XLVI.

The ſecond Door is two ſquares and $\frac{1}{7}$, having Architrave, Frize, and Cornice, with Scrolls and Pilaſters. The Architrave is $\frac{1}{7}$ of the breadth of the Opening, and two thirds of the breadth of the Architrave give the bigneſs of the Pilaſter, upon which the Scroll is fixed. The Entablature, as to its principal parts, is divided as in the former example. For the particular parts ſee Plate XLVI.

The third Door is two ſquares, and hath the ſame proportions with the firſt; but it hath a circular Pediment and ſwell'd Frize, and the Architrave is knee'd $\frac{1}{7}$ part of the Opening. For the Particulars ſee Plate XLVI.

Ruſtick Doors.

Plate XLIII.

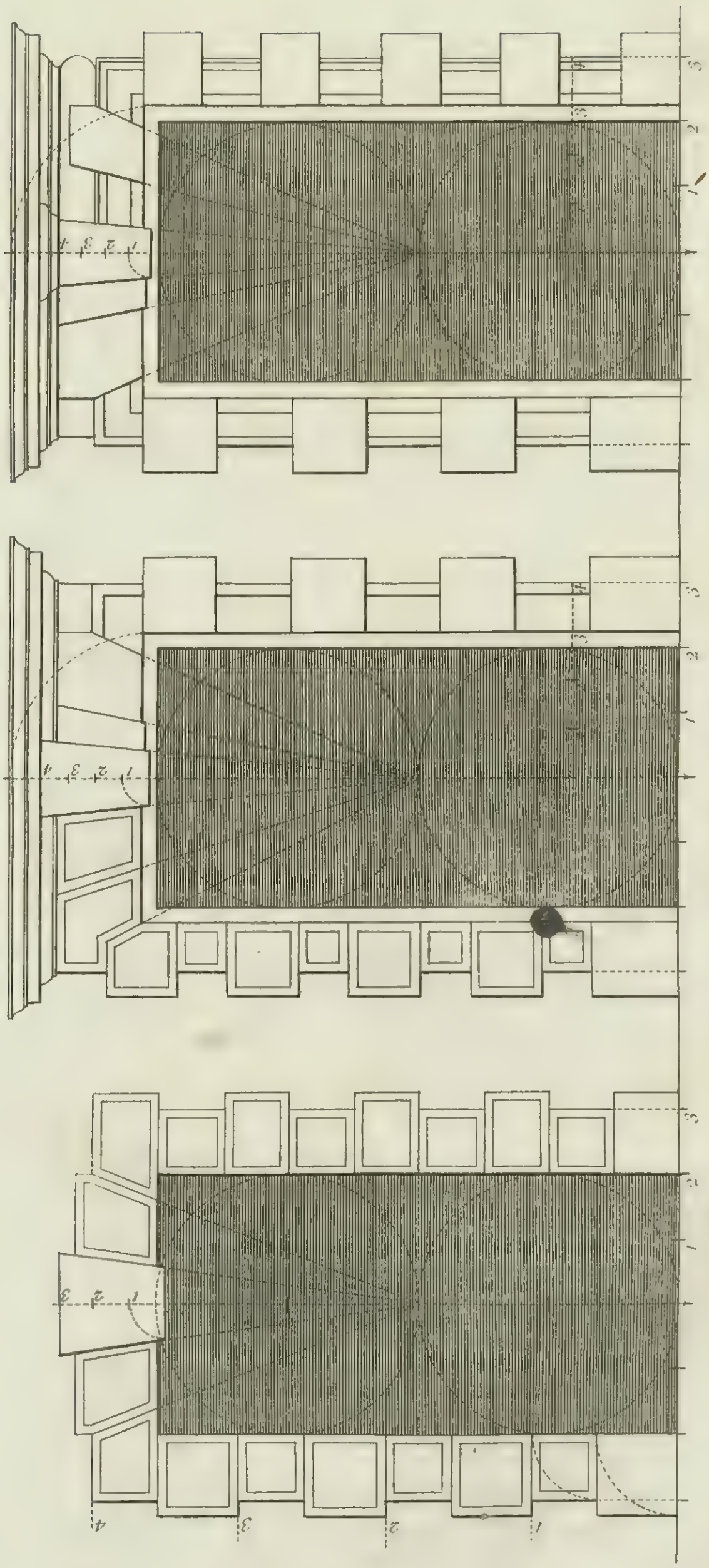
I Have given on this Plate five different ſorts of Ruſtick Doors, although they appear but three: They are all two ſquares in height, or their height is twice their breadth. The method of drawing them is ſo eaſy, the parts being figured, that it's needleſs to give any further deſcription of them.

Windows and Niches.

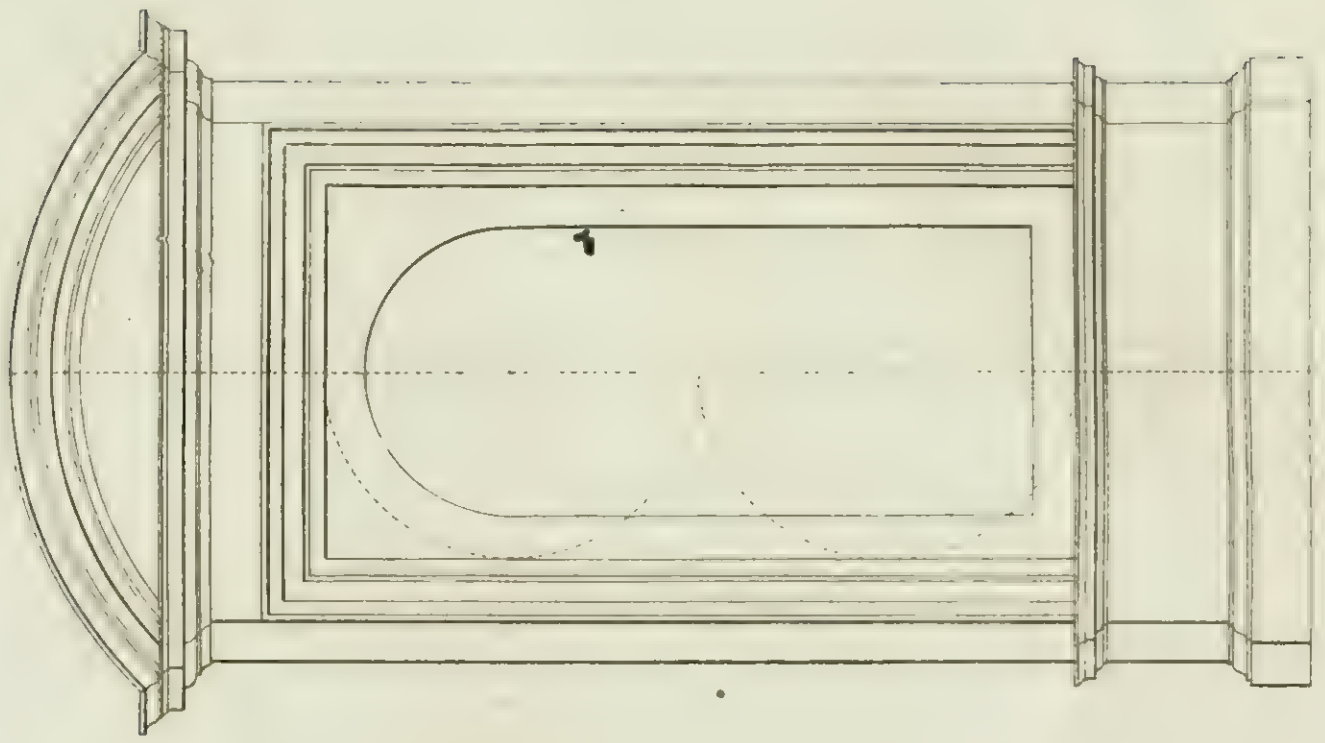
Plate XLIV.

HERE are three different kinds of Windows and Niches, all with Architraves, Frizes and Cornices. The Breaſt, or Pedeſtal-part, of the Window is $\frac{1}{3}$ of the whole height, as is ſhewn by a line on the left hand; the height of their Openings is two ſquares. There are Niches inſcribed within them. The Architraves, Frizes and Cornices have the ſame proportions as in the Doors. For a greater Variety of Windows and Niches, ſee my Book of Designs and Ornaments before mentioned.

The


1 2 3 4
1 2 3 4
1 2 3
4 3 2 1

III



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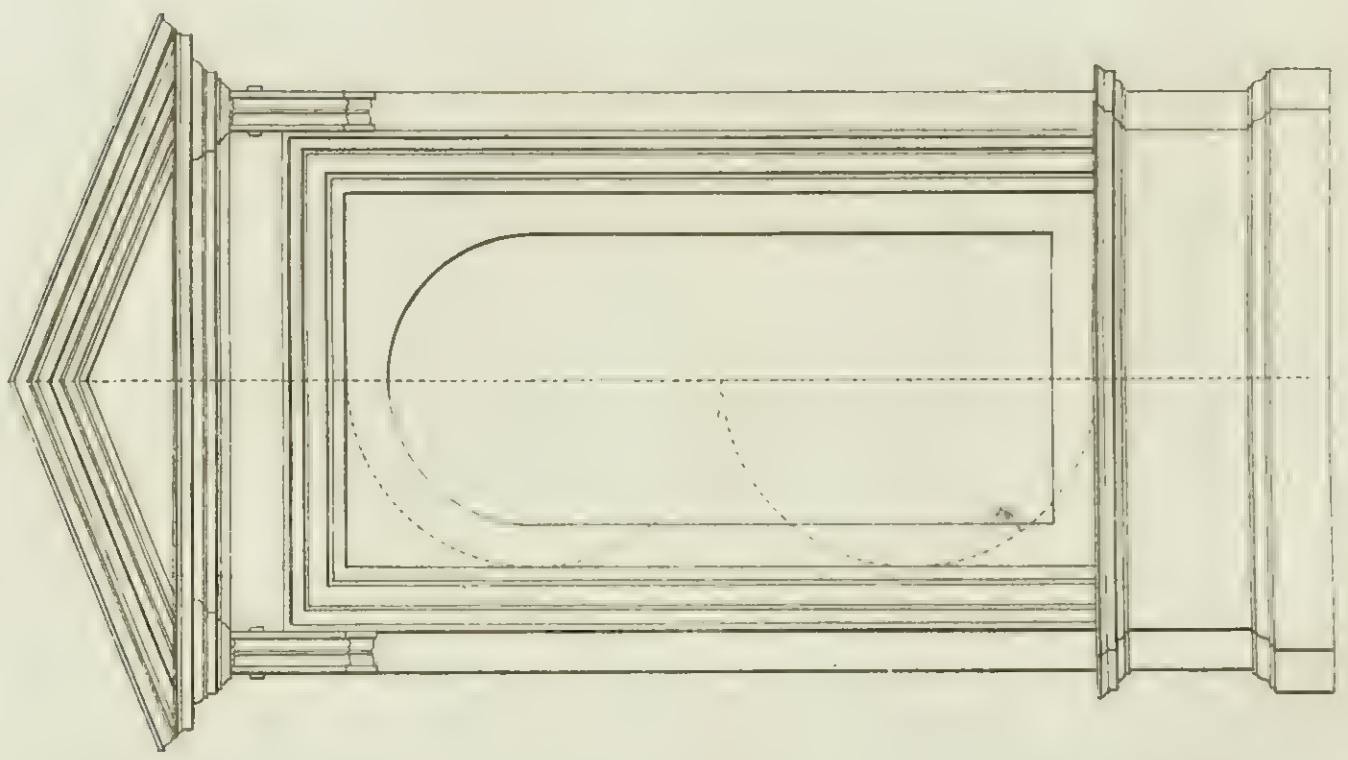

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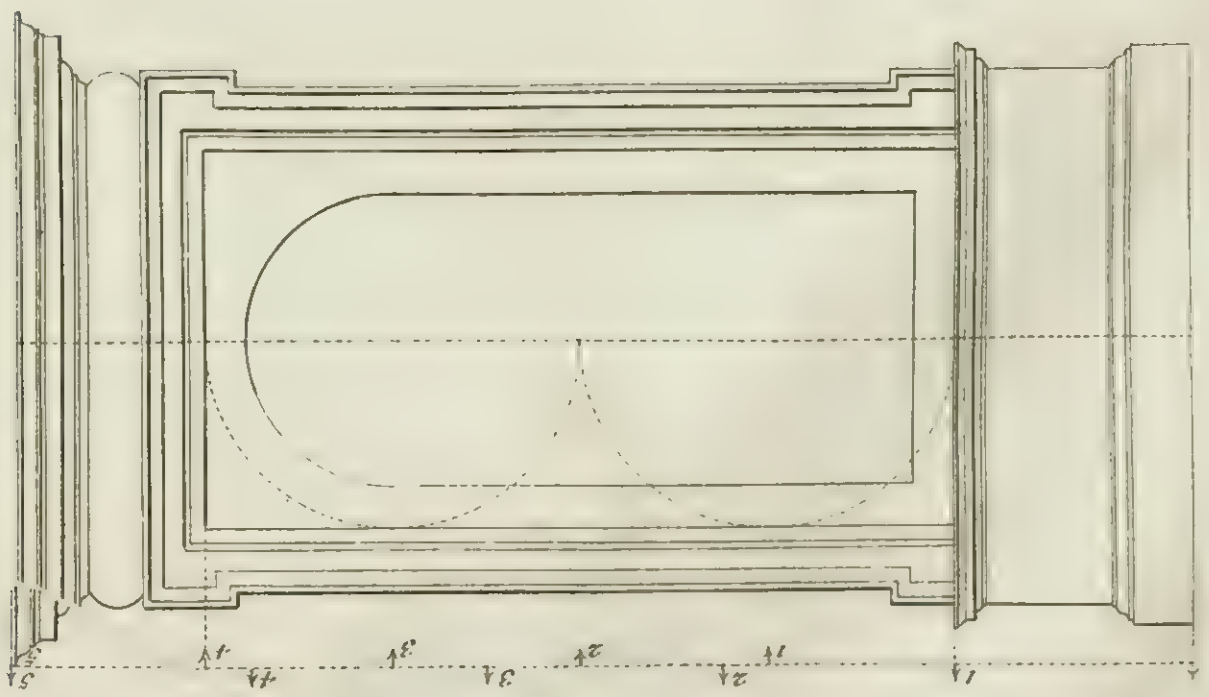
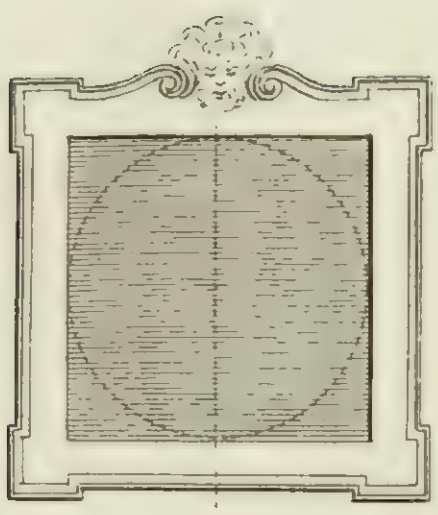
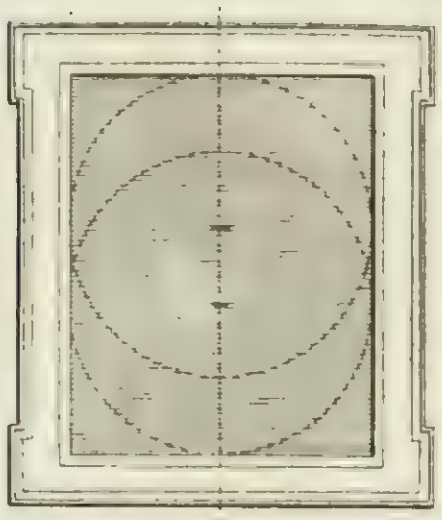
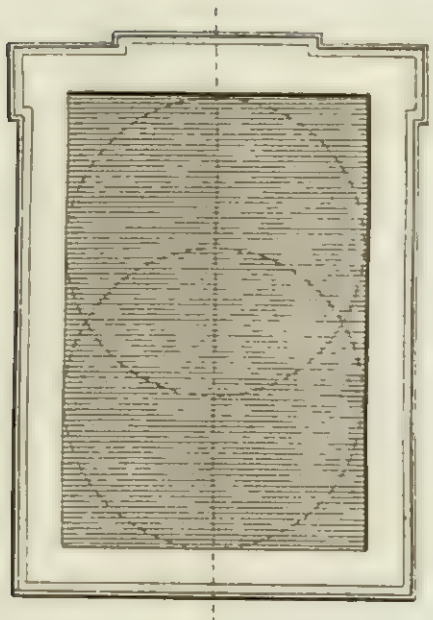
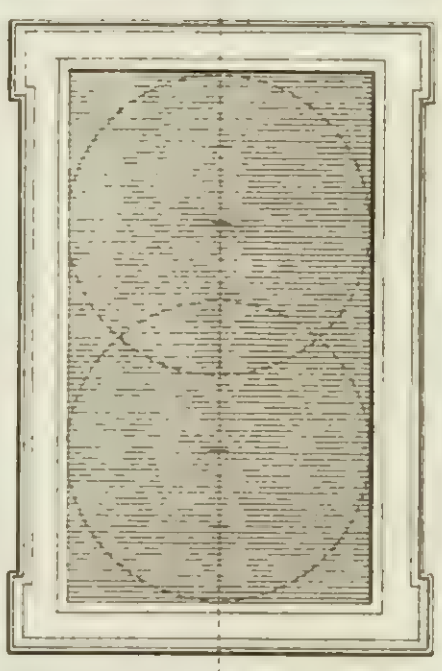
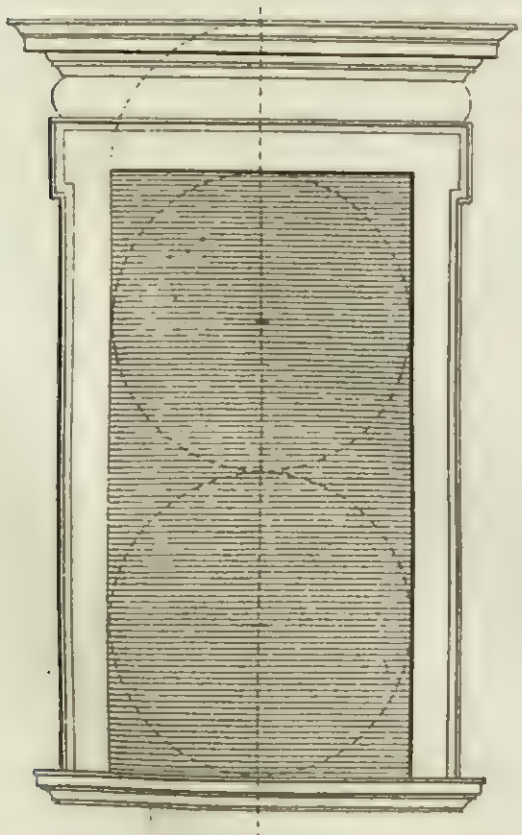


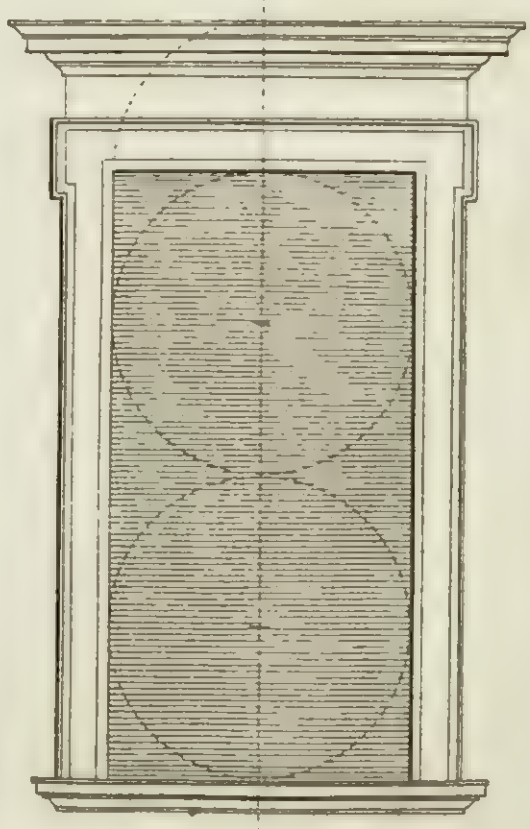


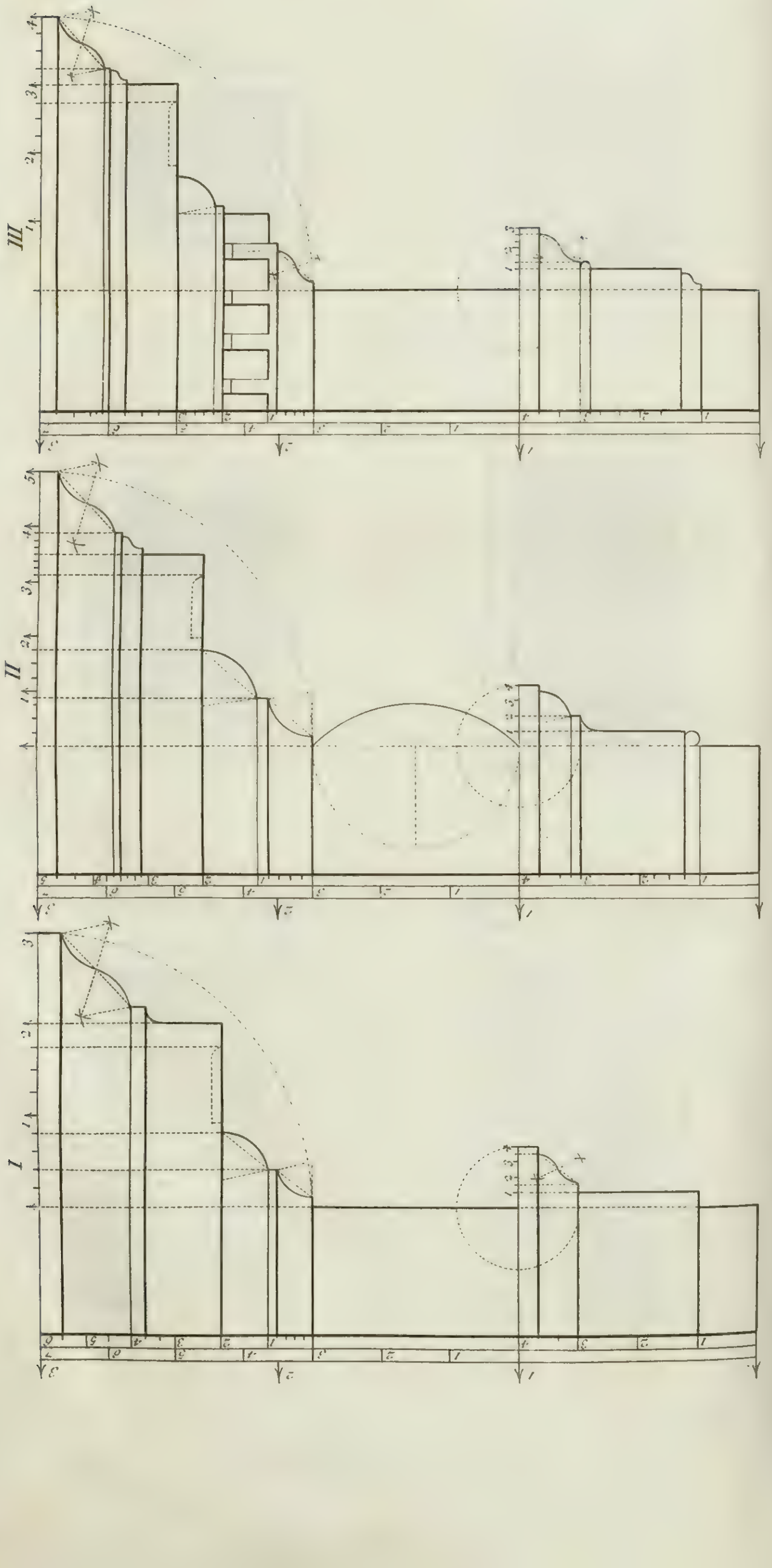


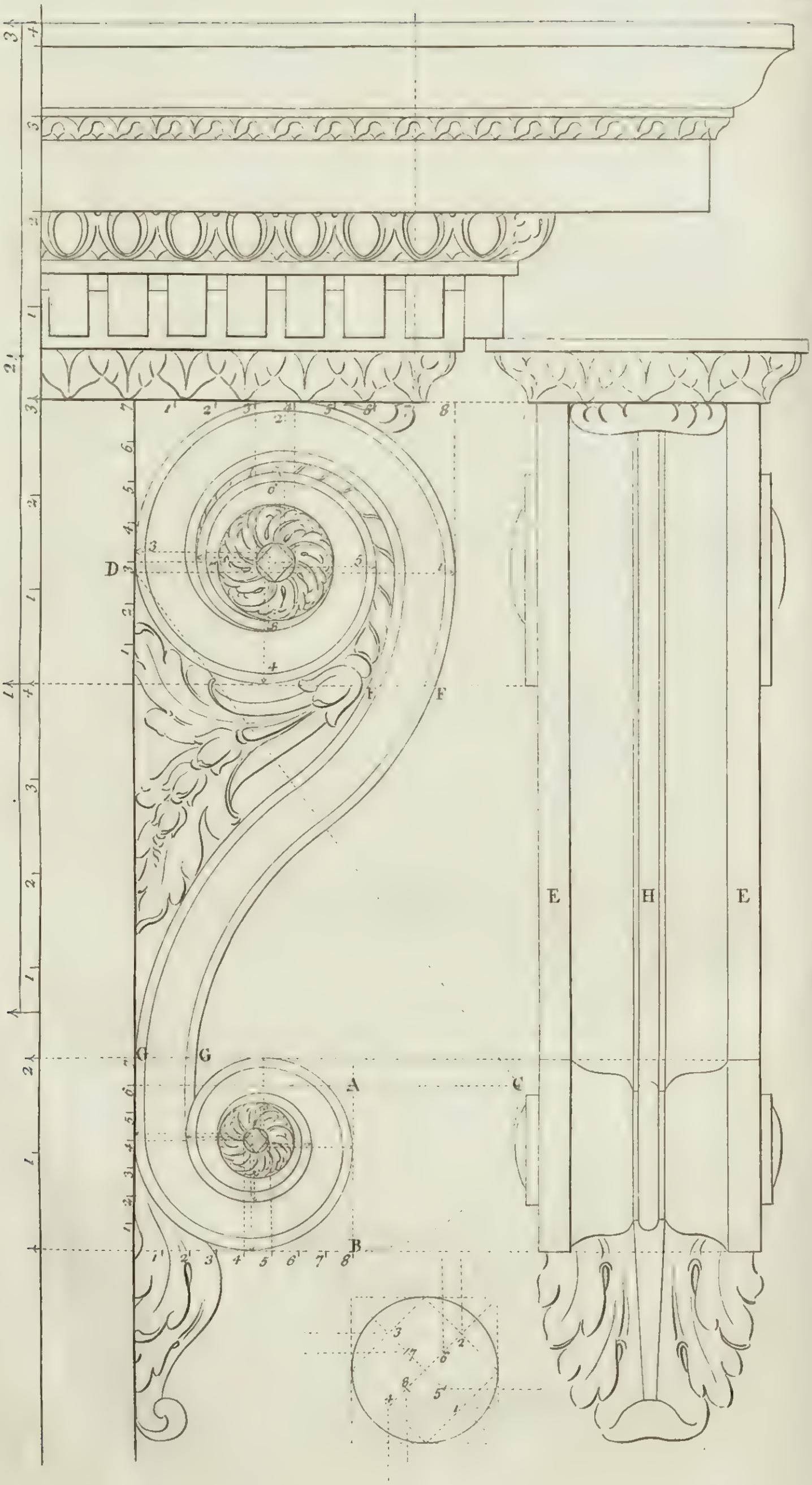









III
II
I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H
E

The Proportions of Windows for different heights of Rooms.

Plate XLV.

ON this Plate is ſhewn the different proportions of Windows for different heights of Rooms. There are two of two Squares, one of a Square and $\frac{1}{4}$, one of a Square and a half, one of a Square and $\frac{1}{4}$, and one ſquare Window. The Architraves in all of them are $\frac{1}{7}$ of their Openings.

Cornices for Doors, Windows and Niches.

Plate XLVI.

HERE are three different ſorts of Cornices for Doors, Windows and Niches. The outer line on the left hand divides the whole height into three parts, one of which goes to the Architrave; the two upper parts being divided into ſeven, as appears upon the ſecond line, three of them go to the Frize, and four to the Cornice, which is ſubdivided into its members by the third line. The projection of the Cornice of the firſt is divided into three parts and ſubdivided; the projection of the ſecond is divided into five parts and ſubdivided, and that of the third into four and ſubdivided for the projections of the members. The Architraves are divided into four parts and ſubdivided, and they project $\frac{1}{7}$ of their height.

A Rule for drawing the Scroll for the Support of Cornices over Doors, Windows and Niches.

Plate XLVII.

THE Architrave, Frize and Cornice is in height half the breadth of the Opening, and the Architrave $\frac{1}{7}$, as in the former examples. The Frize and Cornice being divided into ſeven parts, four go to the Cornice and three to the Frize, which gives the bigneſs of the upper Spi-

ral of the Scroll; the longeſt part of the Scroll *FG* takes four parts, and the lower Spiral two parts. The projection of each Spiral is to its height as 8 to 7. The thickneſs of the Scroll is always the ſame with that of the Pilaſter it is fixed upon, which is $\frac{1}{7}$ of the Architrave.

The Spiral is formed in the ſame manner as the *Ionick* Volute, with this difference, that the *Ionick* Volute has twelve Centers, this has but eight. The Eye of the Volute is drawn by itſelf larger below, with its diviſions, where the Centers are marked. Begin the Spiral with the firſt Center from 1 to 2, proceed from 2 to 3, &c.

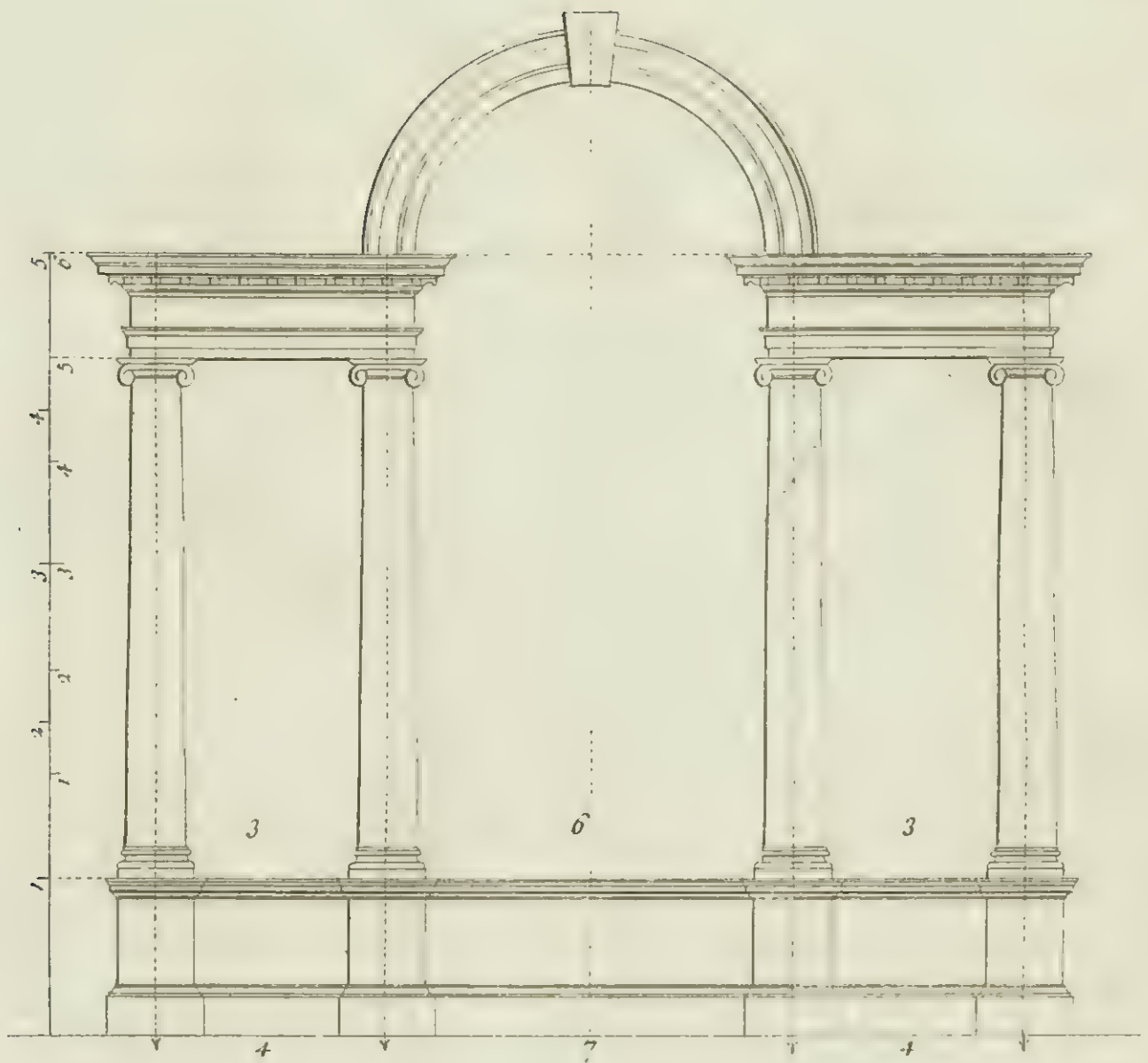
The Centers of the Segments are found in this manner; the firſt is on the ſame line with the firſt Center of the upper Spiral, continued to the adjoining Pilaſter at *D*. The lower is ſix parts of the ſmaller Spiral diſtant from the extremity of the leſſer Spiral, expreſſed by the Quadrant in prick'd lines *ABC*; and the line *CD*, drawn from Center to Center, joins both Segments in their proper lengths. The Foldings in front, or the thickneſs of the Scroll from *E* to *E*, being divided into ſeven parts, one goes to each of the outer Fillets, and one to the middle Bead *H* with its Liſts, and each Liſt is $\frac{1}{7}$. The Center of the Bead is lower than the outer Fillets by $\frac{1}{7}$.

Venetian Windows.

PLATE XLVIII.

THEY are called *Venetian* Windows, becauſe they are moſt uſed in and about that City. They are proper to be placed at the end of Churches or Galleries. I have here given two of them, one *Dorick* and the other *Ionick*. The diſtance from middle to middle of the Pilaſters of the middle Opening of the *Dorick* is ſeven Diameters, and from middle to middle of the Pilaſters of the leſſer Openings, three Diameters and $\frac{1}{2}$.

In the *Ionick*, the diſtance from middle to middle of the Pilaſters of the larger Opening is ſeven Diameters, and in the leſſer Openings four Diameters, &c.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7
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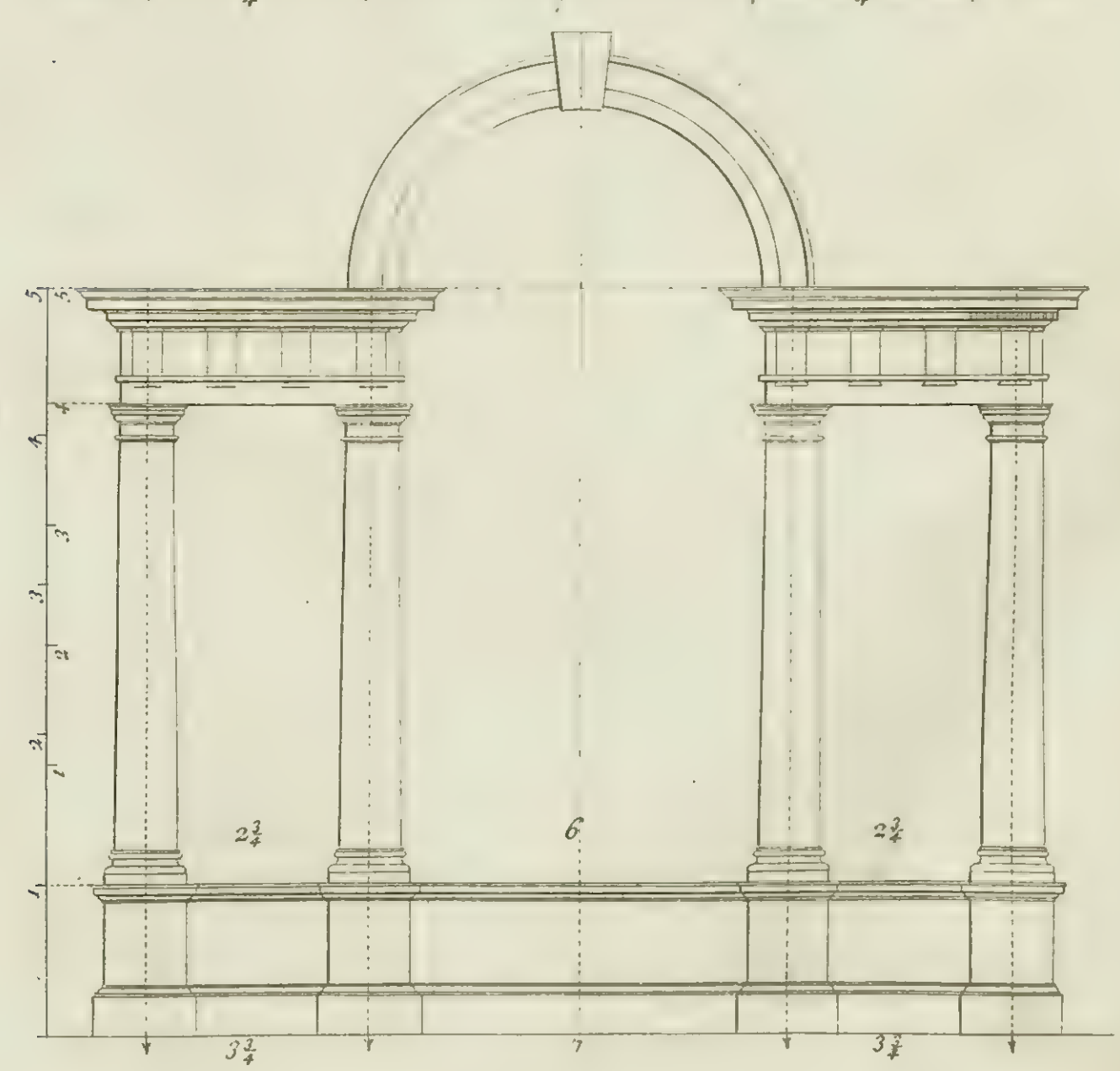
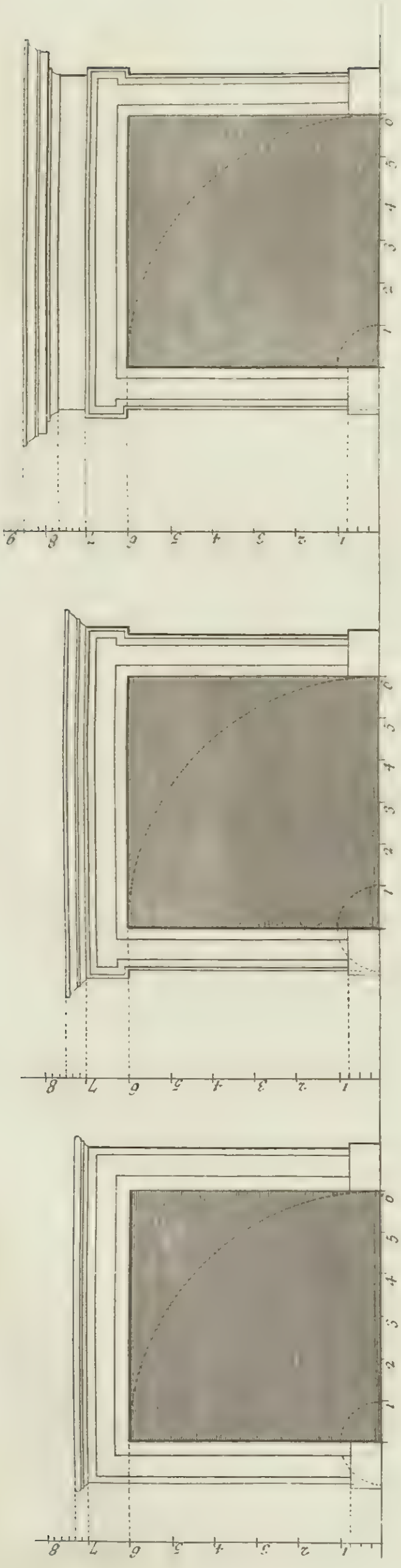

2¾
6
2¾
3¾
7
3¾



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Six different Chimney-pieces.

Plate XLIX.

CHimney-pieces are larger or ſmaller, according to the bigneſs of Rooms for which they are deſigned. I have on this Plate given ſix Draughts, which are ſo marked that the proportion of their breadth to their height may be readily ſeen. The three uppermoſt are ſquare, and their Architraves are $\frac{1}{6}$ of their Openings; in thoſe below, being larger, the Openings vary, which the diviſions plainly ſhew. The upright Scales ſhew the proportions of their height, and of their Architraves, Frizes and Cornices.

Three other Chimney-pieces with Frames for Pictures or Pannels over them.

Plate L.

THESE three Chimney-pieces have Frames over them adorned with Pediments; they have the ſame proportions as to their Openings, as thoſe in the former Plate, but theſe are more ornamental. As to the proportion of their parts, obſerve the Scale to each of them.

Three more Chimney-pieces.

Plate LI.

THESE have broken Pediments over them. There may be drawn a great variety of them, and all good in their kind, if the Draughtſman have a good taſte. Their Scales, as in the former, ſhew the proportion of their parts. I have given ſeveral more Deſigns of Chimneys in my Book of Designs and Ornaments.

Three different ſorts of large Mouldings for Pannel or Picture frames fixed in Rooms.

Plate LII.

YOU have in this Plate three different ſorts of Mouldings for Pannel or Picture frames to be fixed in Rooms, with the manner of their Carving. Their Profiles are on the left hand, divided and figured; ſo that if the diviſions are carefully obſerved they will be found very eaſy. With a little alteration they may ſerve for Surbaſes to Rooms.

Five different Mouldings for ſmaller Pannels.

Plate LIII.

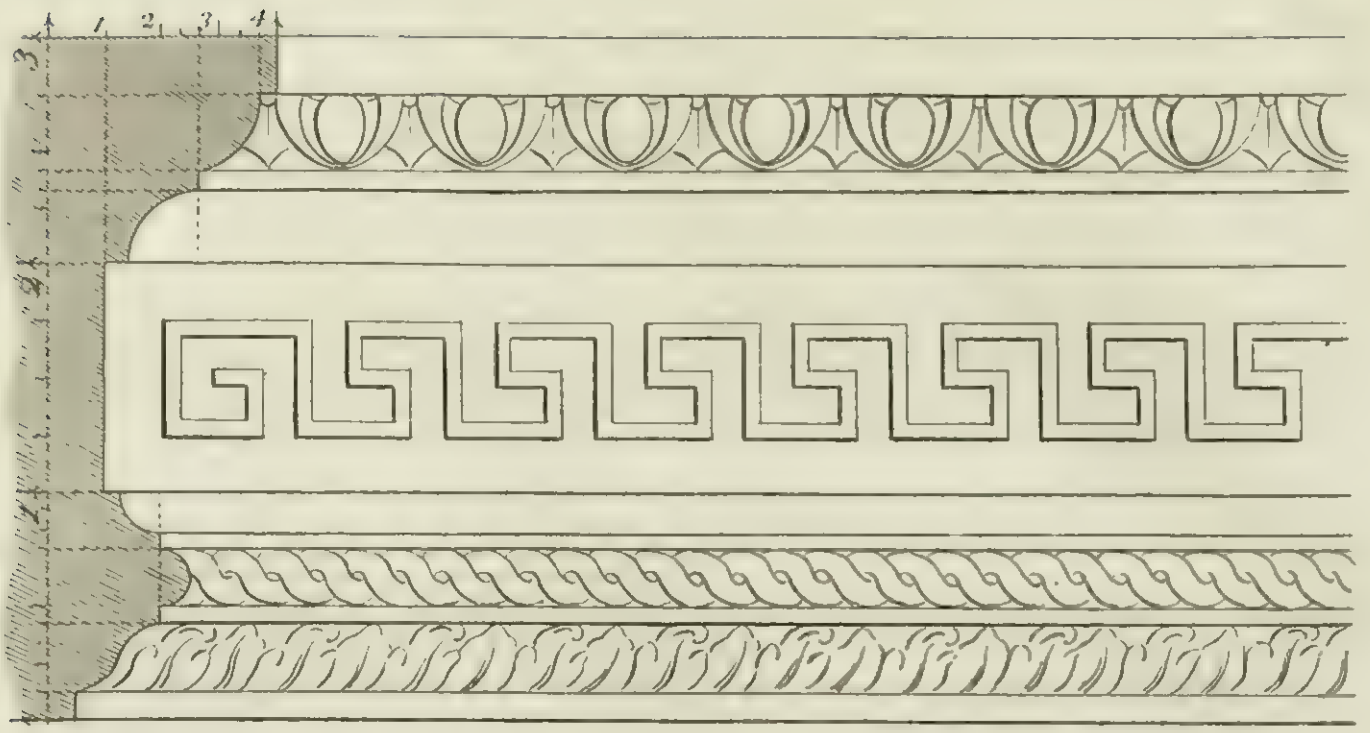
THESE five ſorts of Mouldings are for ſmaller Pannels, to be placed over Doors, or between larger Pannels, to bring them to a juſt proportion when they are too broad. The diviſions of their Profiles on the left hand ſhew how to form them.

The proportions of Rooms, and the Coving of their Cielings.

Plate LIV.

I Have given on this Plate the different proportions of Rooms, as to their length, breadth and height; as alſo the proportion of their Coves and Arched Cielings. The firſt is a Cube of 20 feet, its Cove is $\frac{1}{4}$ of its height. The ſecond is 20 feet by 25, or a Square and $\frac{1}{4}$; its height is 22 $\frac{1}{2}$, and its Cove is $\frac{1}{4}$ of its height. The third is 20 by 30 feet, or a Square and a half, and has 25 feet for its height, and its Cove is $\frac{1}{4}$ of its height. The fourth is twenty feet by thirty-five, or a Square and $\frac{1}{4}$; and is 27 feet high, and its Arch is $\frac{1}{7}$ of its height. The fifth is 20 by 40 feet, or two Squares or the double Square; its height is 30 feet, and its

Arch


1
2
3
4
3
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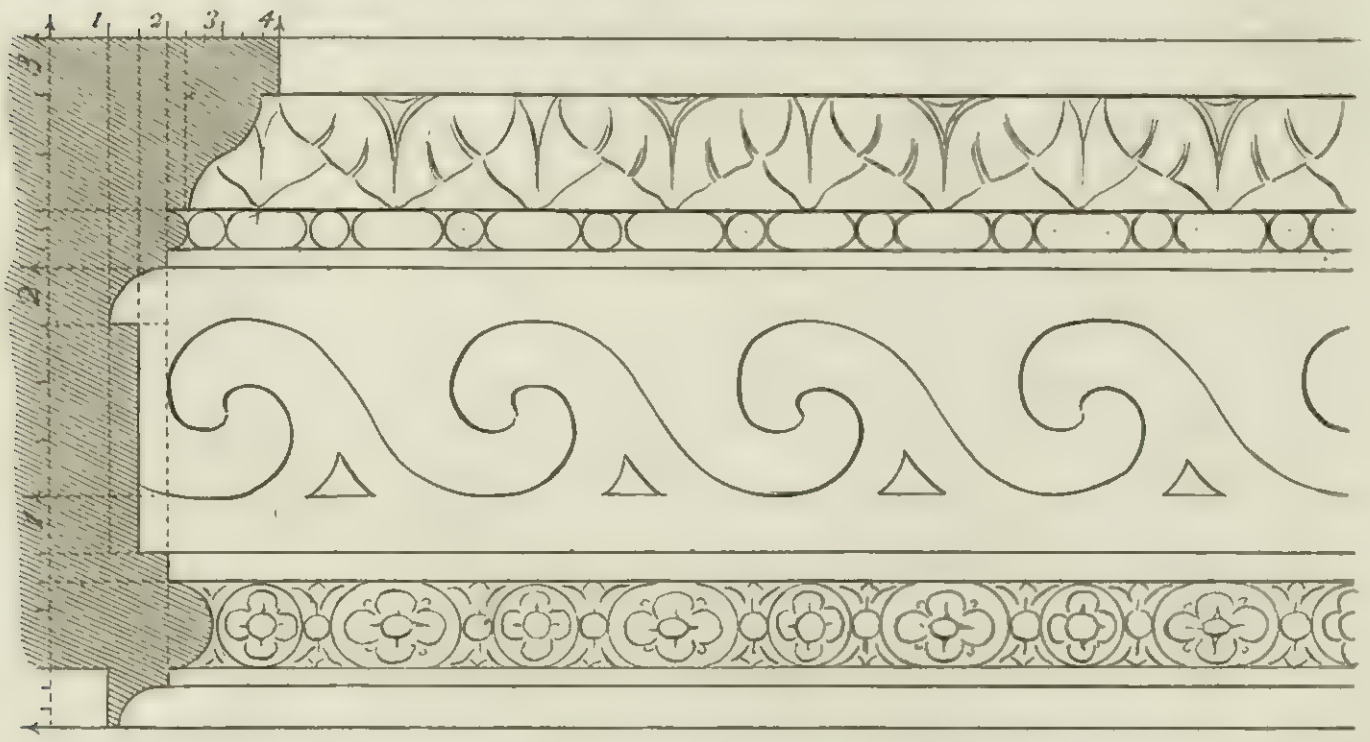
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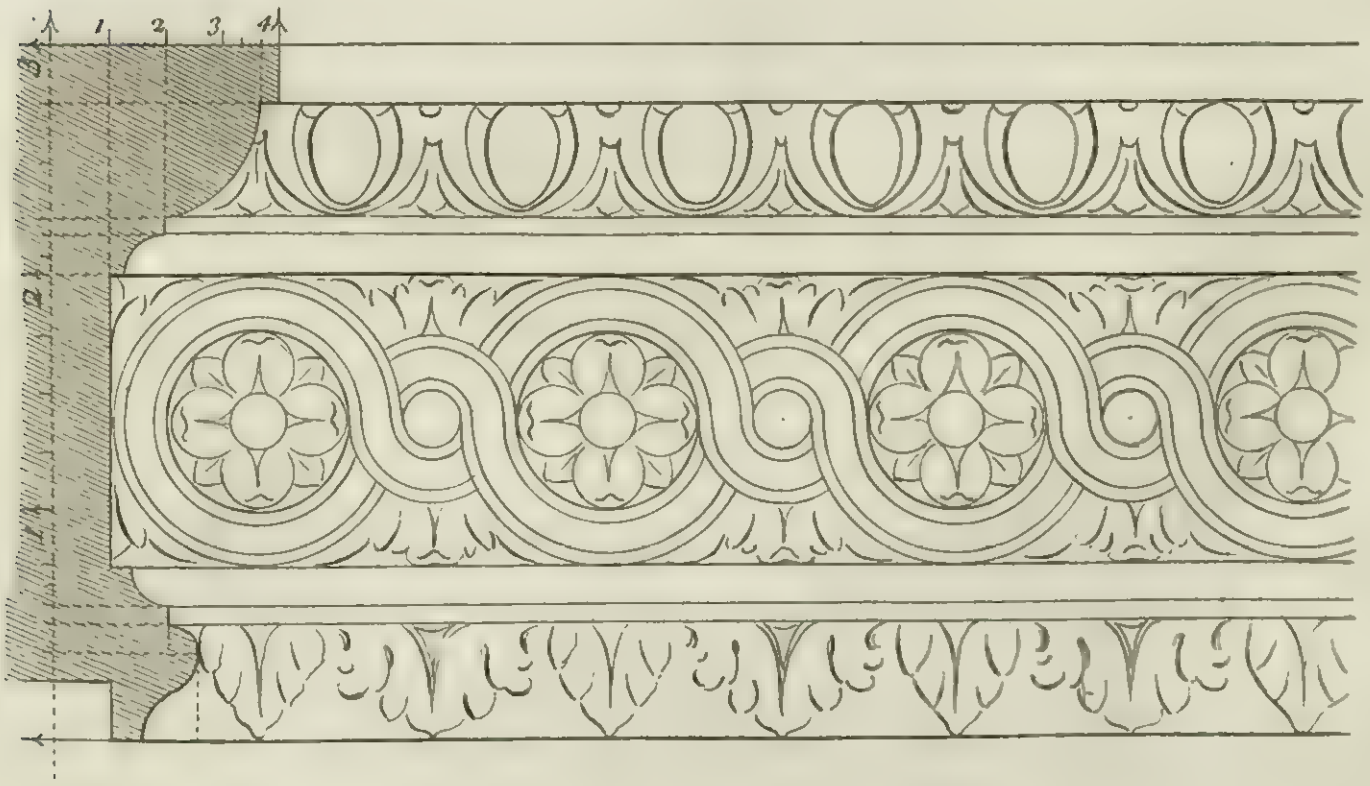
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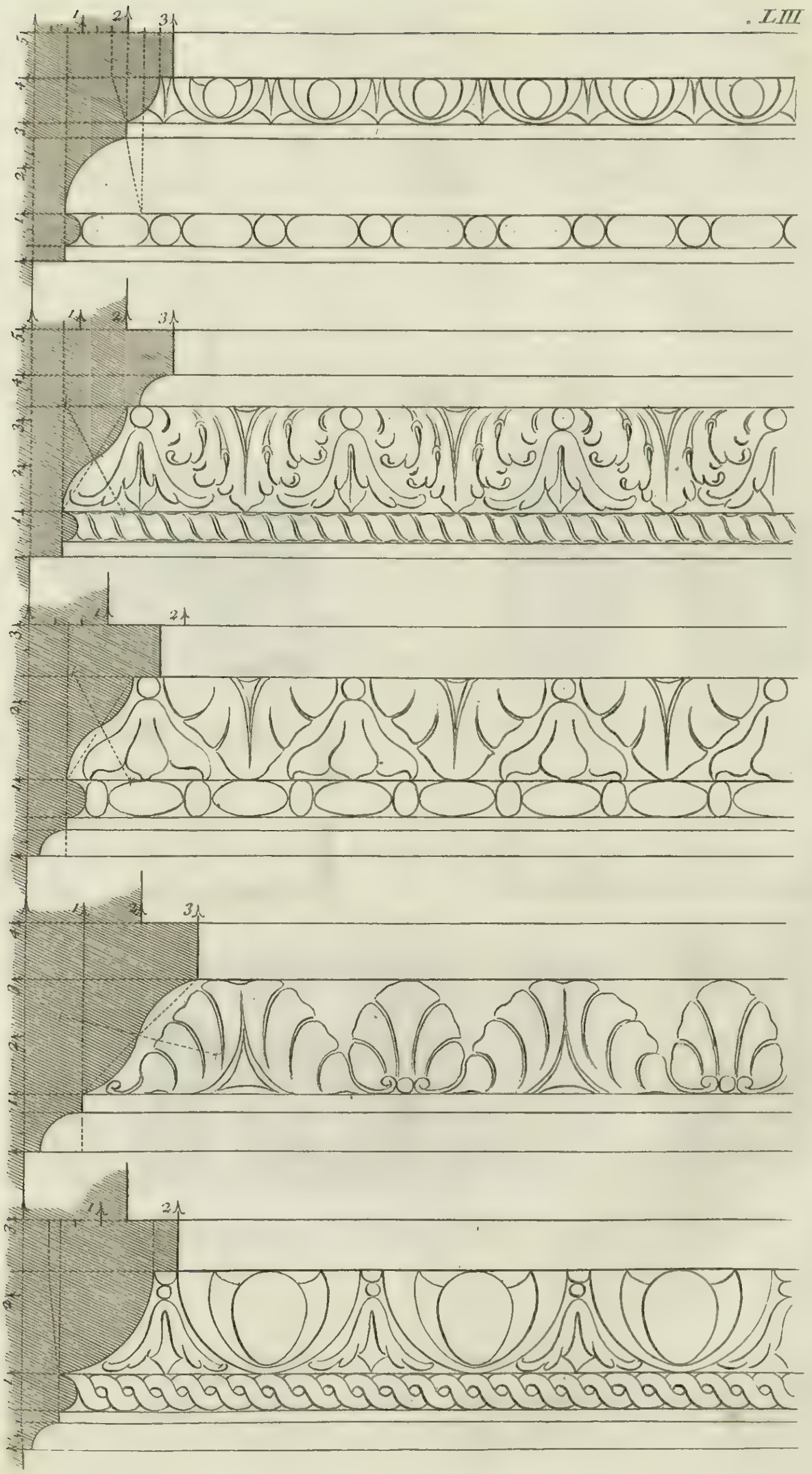

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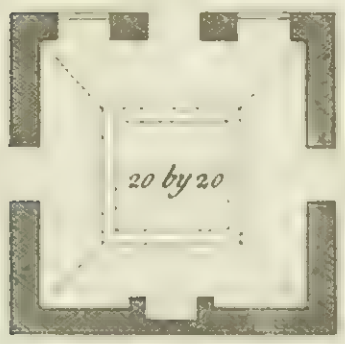
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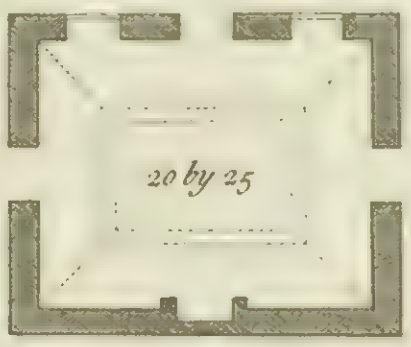
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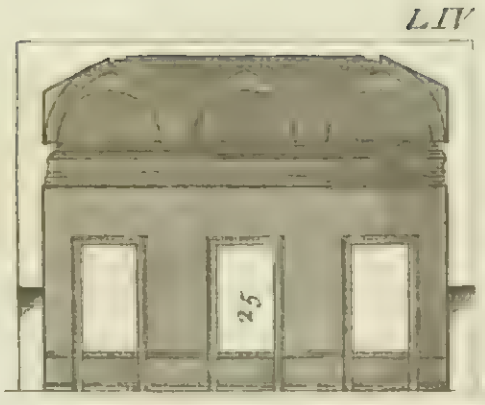
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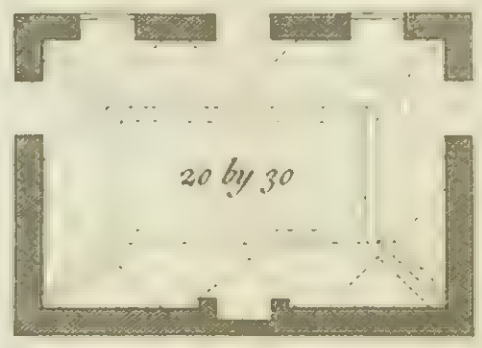
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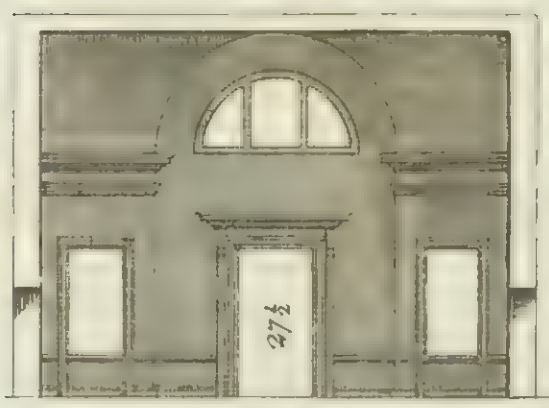
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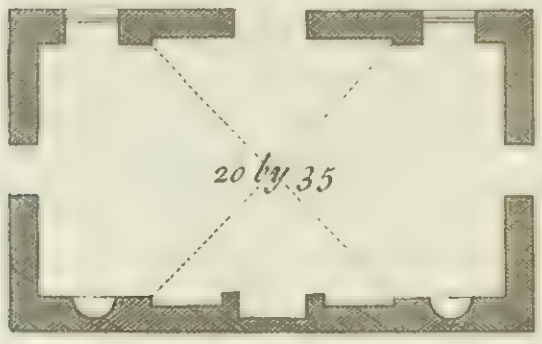
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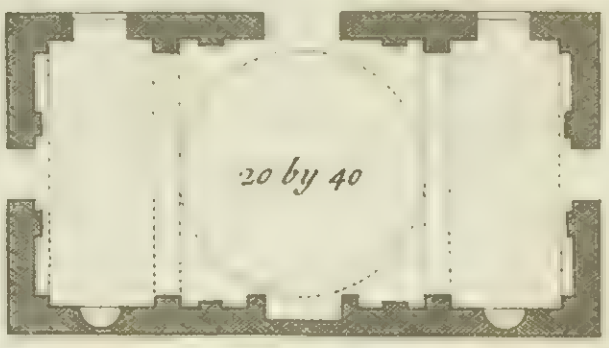
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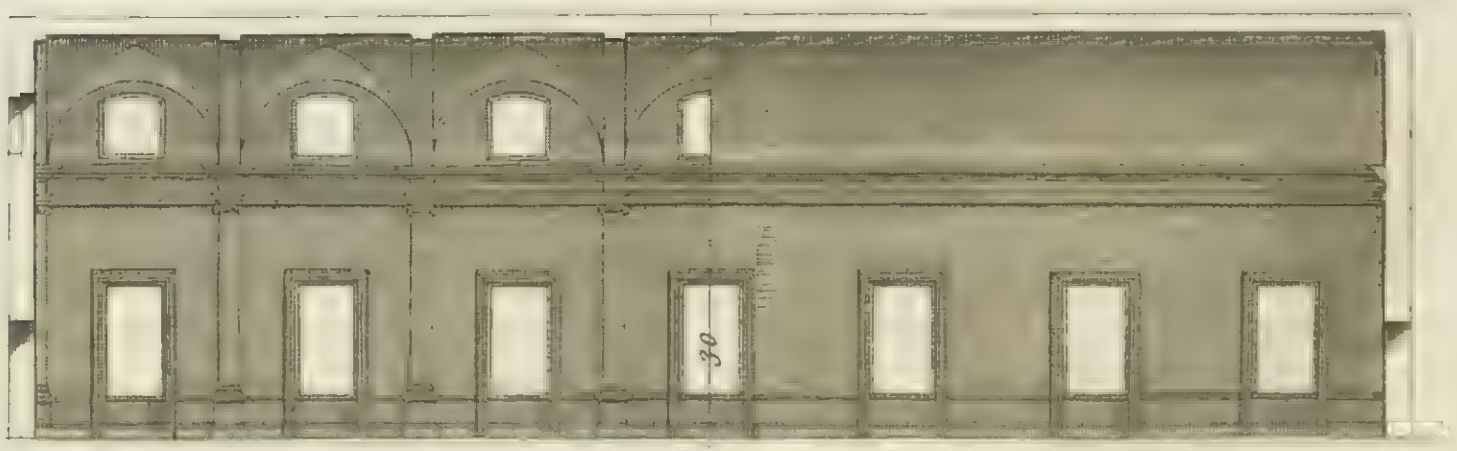
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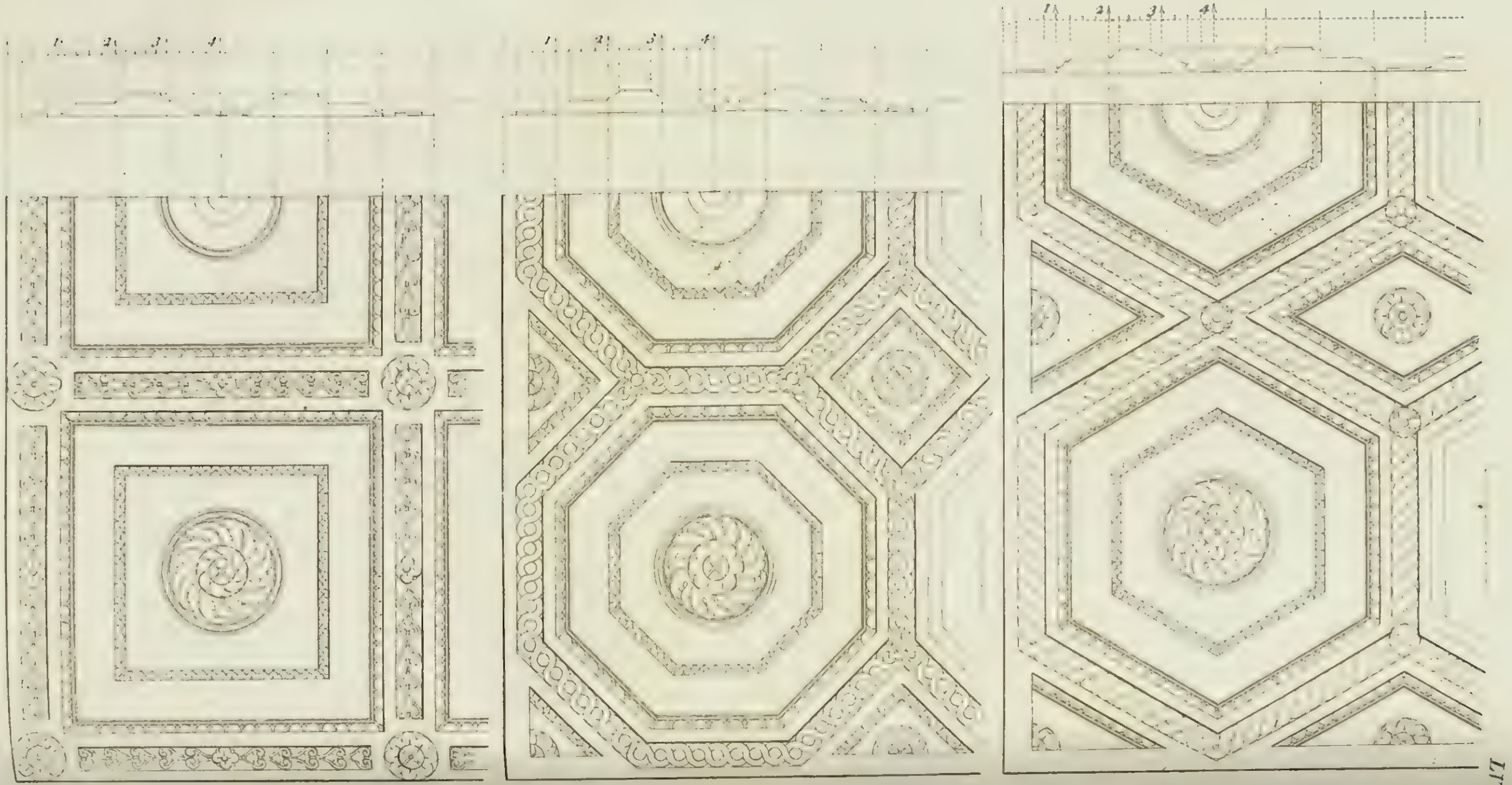


II.

Arch is $\frac{1}{3}$ of its height: So that the Rule for finding the height of Rooms of theſe ſorts is this; let the length and breadth of them be added together, half the Sum is the height of the Room. The laſt is a Gallery 100 feet long and 20 feet broad, the length being five times its breadth: But let the Gallery be longer or ſhorter as it will fall out, its height muſt anſwer to the double Square. Theſe are the juſt proportions of Rooms as handed down to us by the greateſt Maſters, if their Cielings are Coved or Arched; but if they are flat, their height will be agreeable if made equal to their breadth; as for example, a Room 30 feet long and 20 broad ſhould be 20 feet high; and even Rooms of theſe proportions are often Coved, and that ſometimes $\frac{1}{4}$ and $\frac{1}{5}$. But in the common Buildings in *England*, we are forced to give Rooms a lower proportion in regard to the coldneſs of the Climate and the expence of building; ſo that the height is ſometimes $\frac{1}{7}$ leſs than the breadth, as 20 feet broad by 16 feet high, and ſometimes $\frac{1}{4}$ leſs, as 20 feet broad by 15 feet high, which is the loweſt proportion they ſhould have.

Of Cielings in general and their Ornaments.

Plate LV.

THERE are different ways of adorning Cielings. I have given here three different ways; one with large ſquare Pannels, another with large Octagon Pannels and Squares, and the third with large Hexagons and Rhombs; all with Roſes in the middle of their Pannels, and bordered with Frets and *Guilochi's*. The proportions of each are figured on their Profiles on the left hand. Theſe may ſerve either for Curvilinear or Flat Cielings. By Curvilinear, I mean either Semicircular or Elliptical. I have made the Cieling of the Church of St. *Mary le Strand* with Squares and Rhombs, and the Elliptical Cieling of St. *Martin*'s in the Fields with large Squares, the Angles taken off, with Roſes in them; both which Cielings have a very good effect.

Of Coved Cielings and their Ornaments.

PLATE LVI.

I Have given on this Plate ſix different ways of adorning Coved Cielings; the two uppermoſt are with Grinds. Each Cieling hath its Platform under it. The Coves of Rooms are generally made to be a Quadrant of a Circle, adorned either with Fretwork or Painting, and ſometimes with both.

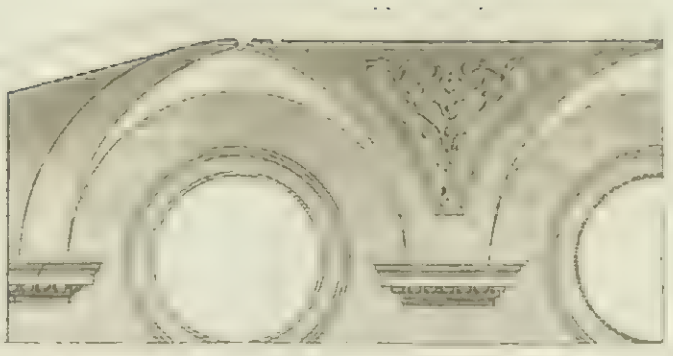
Of *Cupola's* and Circular Sofites.

PLATE LVII.

FIG. 1. *AB* is the breadth of one ſide of an Octagonal *Cupola*, from the middle of which erect the perpendicular line *DC*, draw the lines *CA*, *CB*; the Triangle *ABC* makes the Platform of an eighth part of the *Cupola*.

Fig. 2. The Profile is to be made by a Quadrant of a Circle *ABC*, directly over the Plan or Platform; divide half the line *AB* into ſeven parts, as here figured; ſix of them will make two Pannels, and the ſeventh will remain for the Border. The ſame diviſions muſt be marked on the Profile over the Baſe-line *AB*, in this manner; take for the Border at the bottom four parts, marked in the Plan, and place them on the Profile from the Baſe-line to N° 1, from which draw a line parallel to the Baſe-line of the Plan, and meaſure the length of two Central lines marked 2, 2, in the Plan, and place it in the Profile for the ſecond Pannel; from thence draw another parallel line, and meaſure the length of the two Central lines at 3, 3, in the Plan to find the ſquare height of the third Pannel, and ſo on to the number of eight, as it appears in the Plan and Profile.

Fig. 3. The upright ſide of this Octagonal *Cupola* is made by the foregoing Geometrical Rule. Firſt draw the Baſe-line *AB*, even with the Baſe-line of the Profile *AB*, on which erect the Perpendicular *DC*, for the middle of the ſide; then draw all the parallel lines from the Profile, as expreſſed by *GG*, &c. take half the length of each line, figured in the Plan, and mark it on each ſide of the middle line of *Fig.* 3. until the



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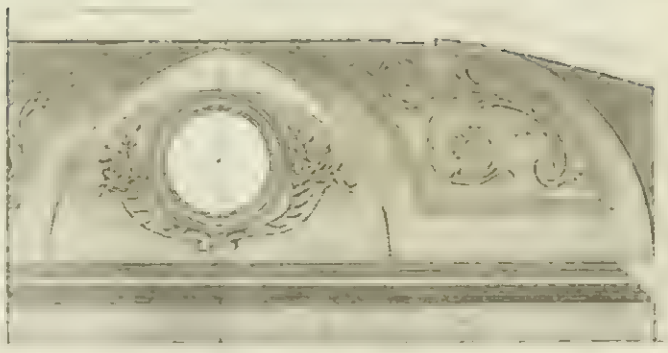

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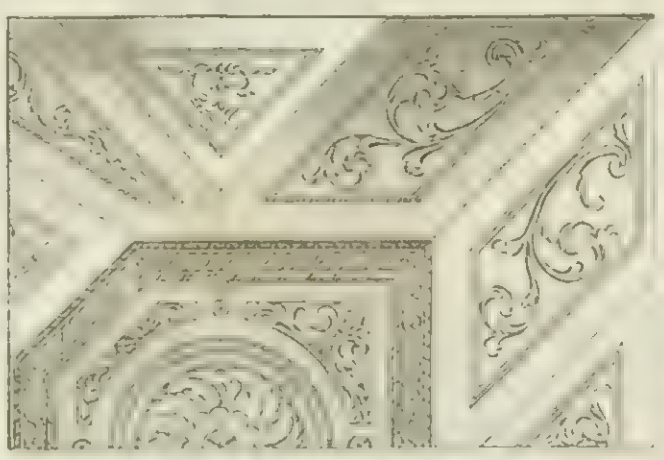

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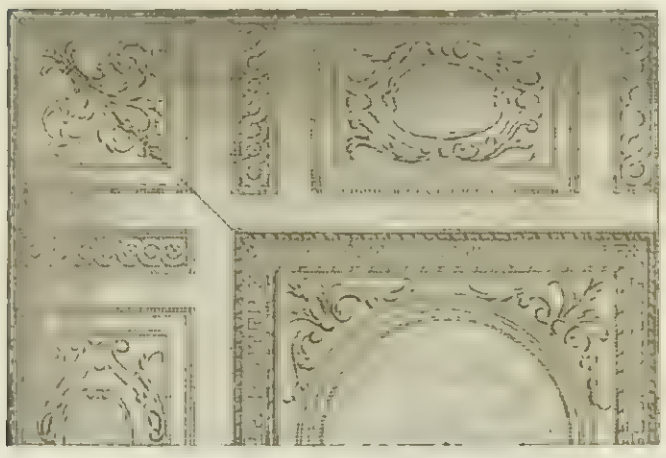

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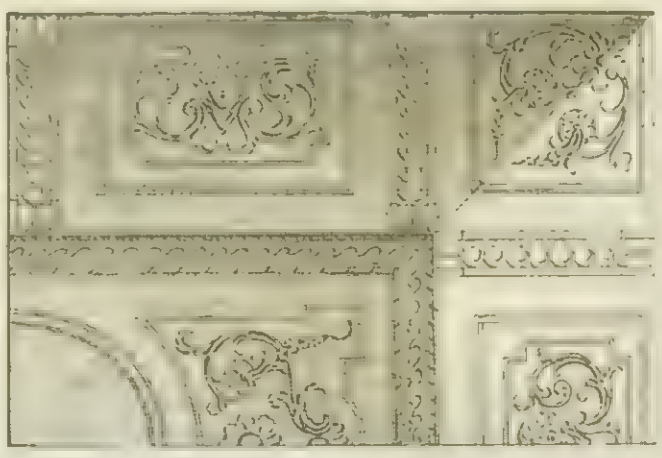

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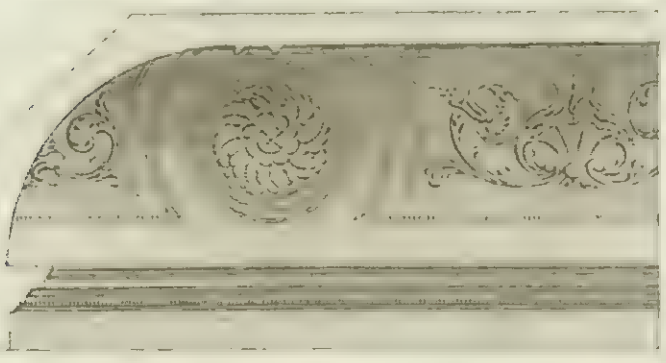

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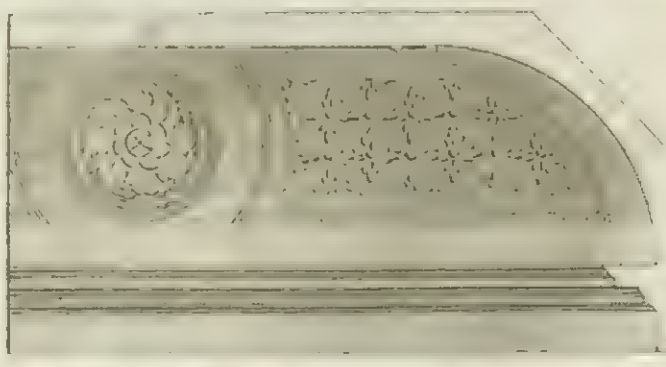

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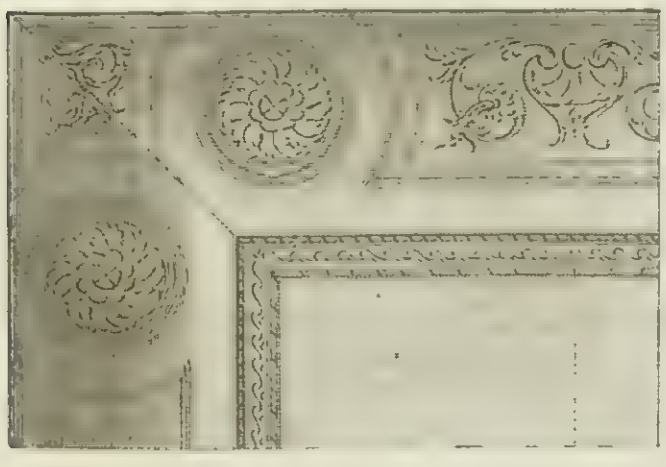

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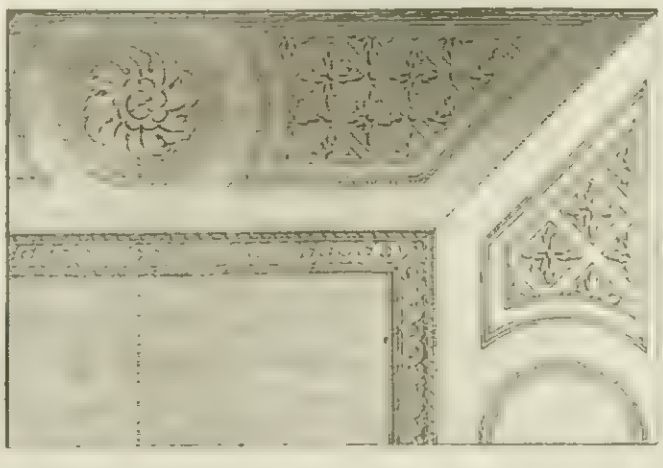

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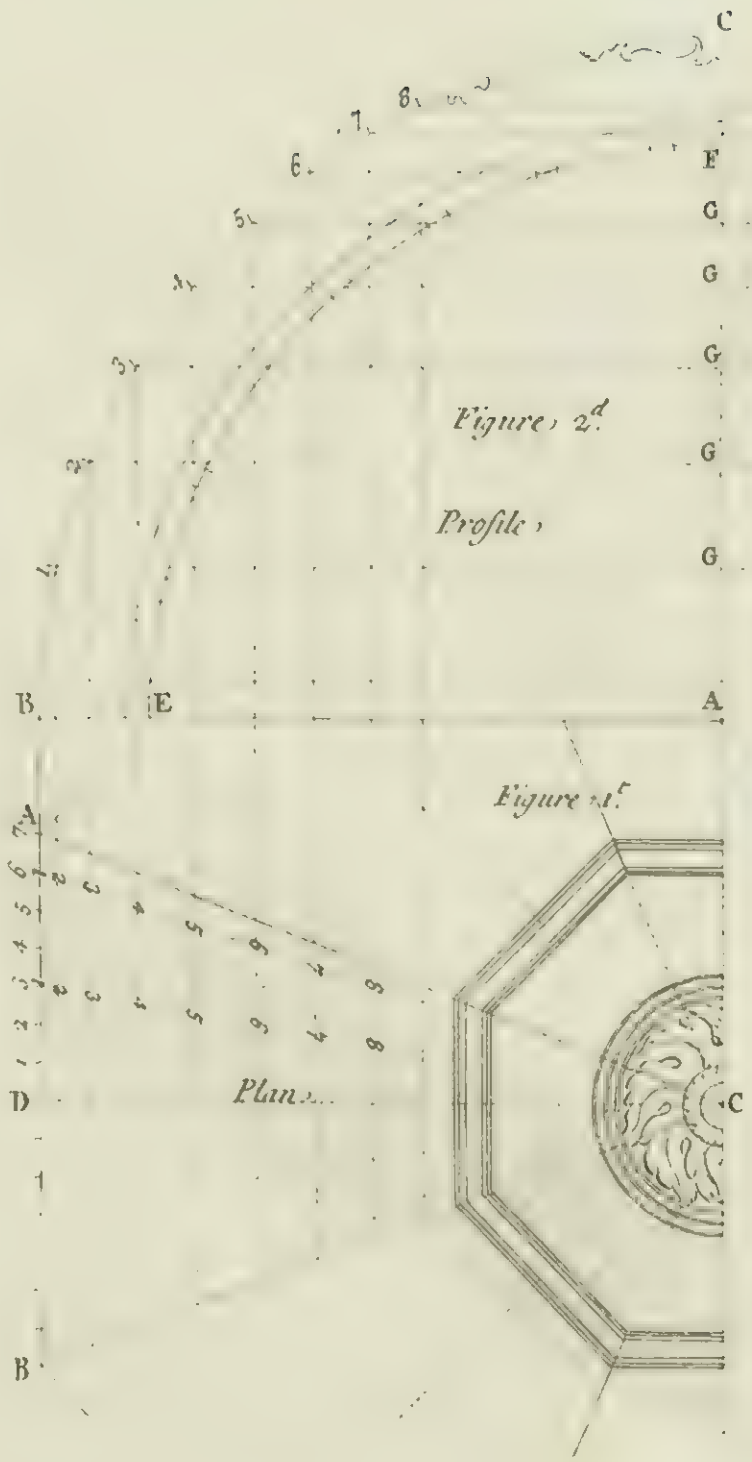
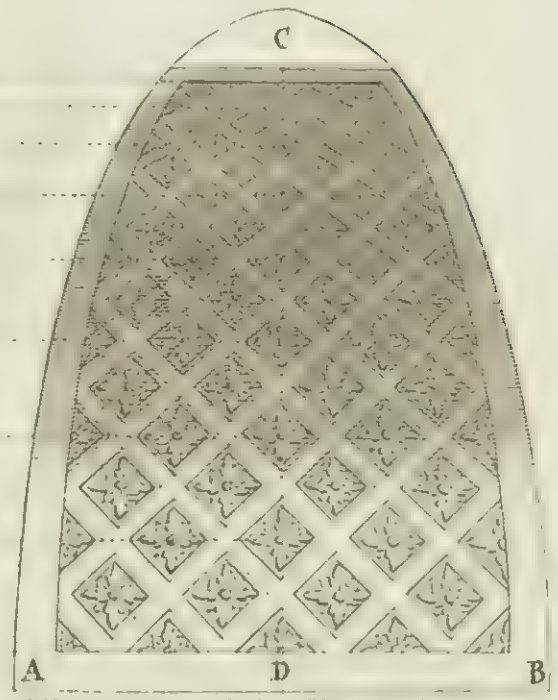
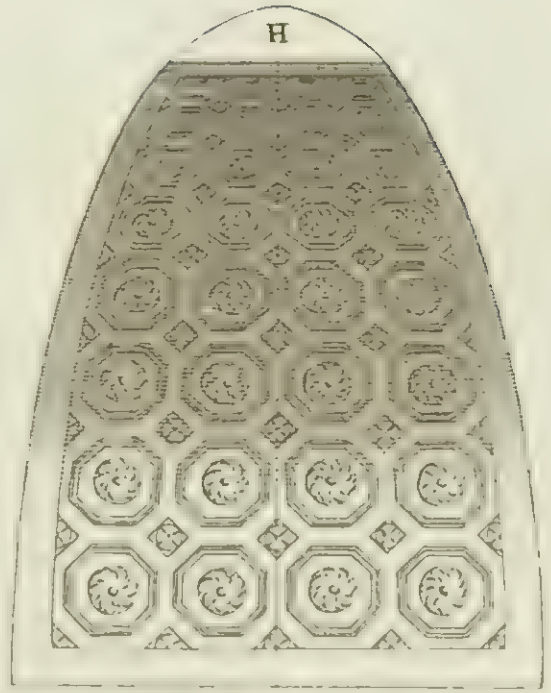
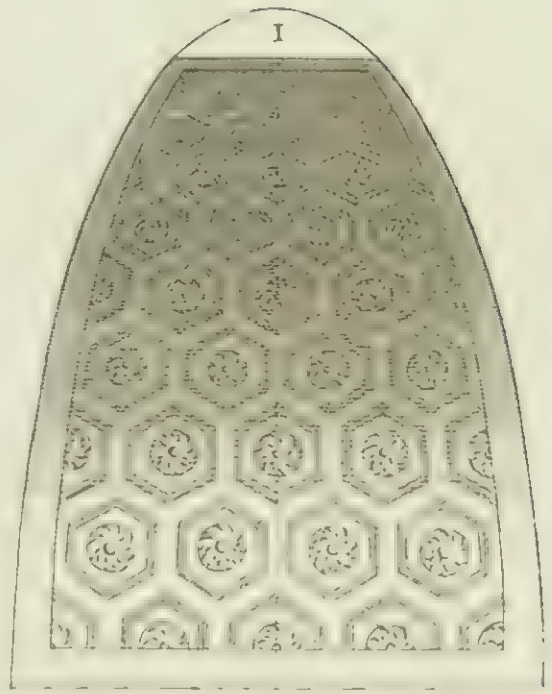


Figure 3.d



The Upright of the Side of the Cupola.





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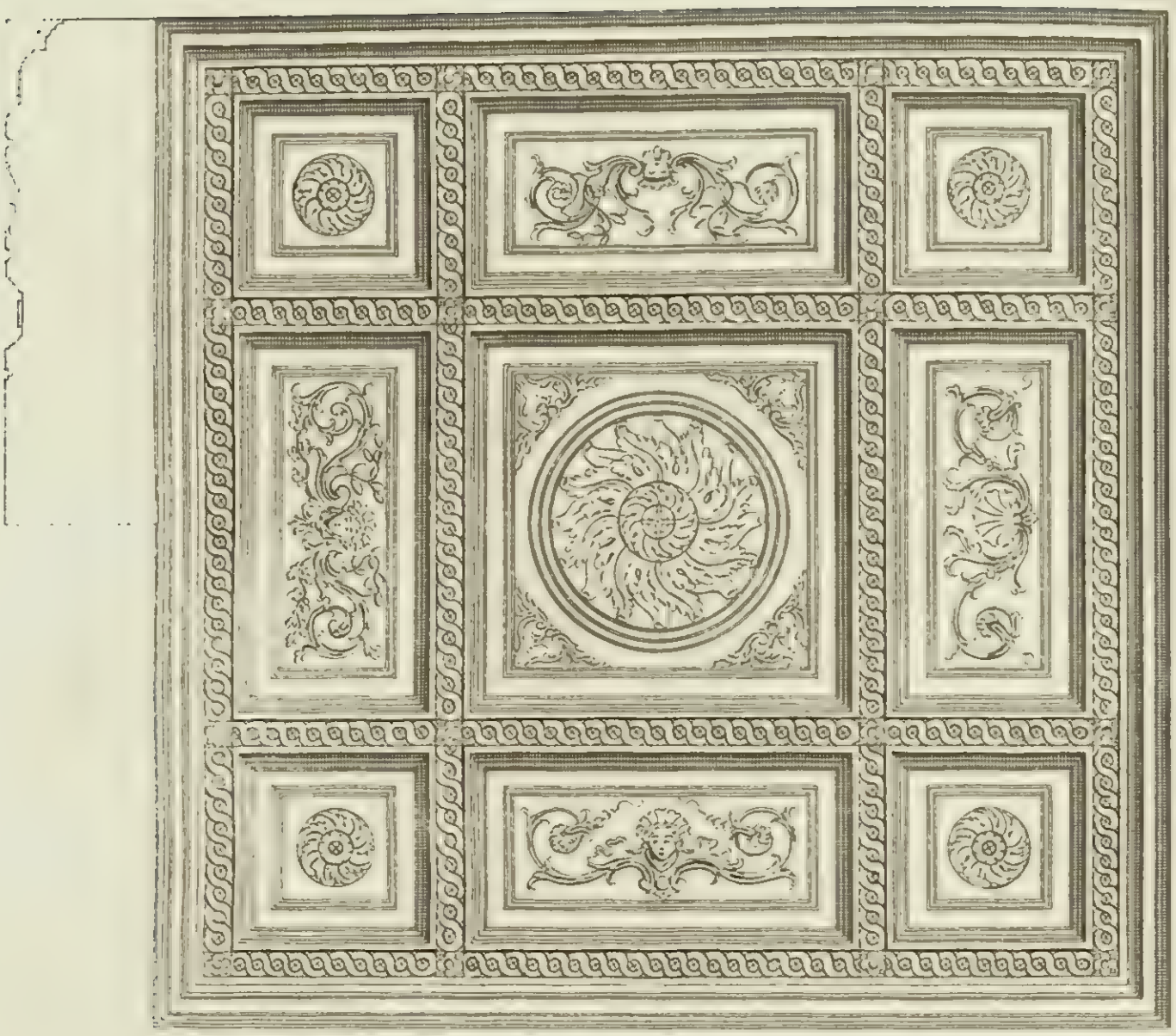

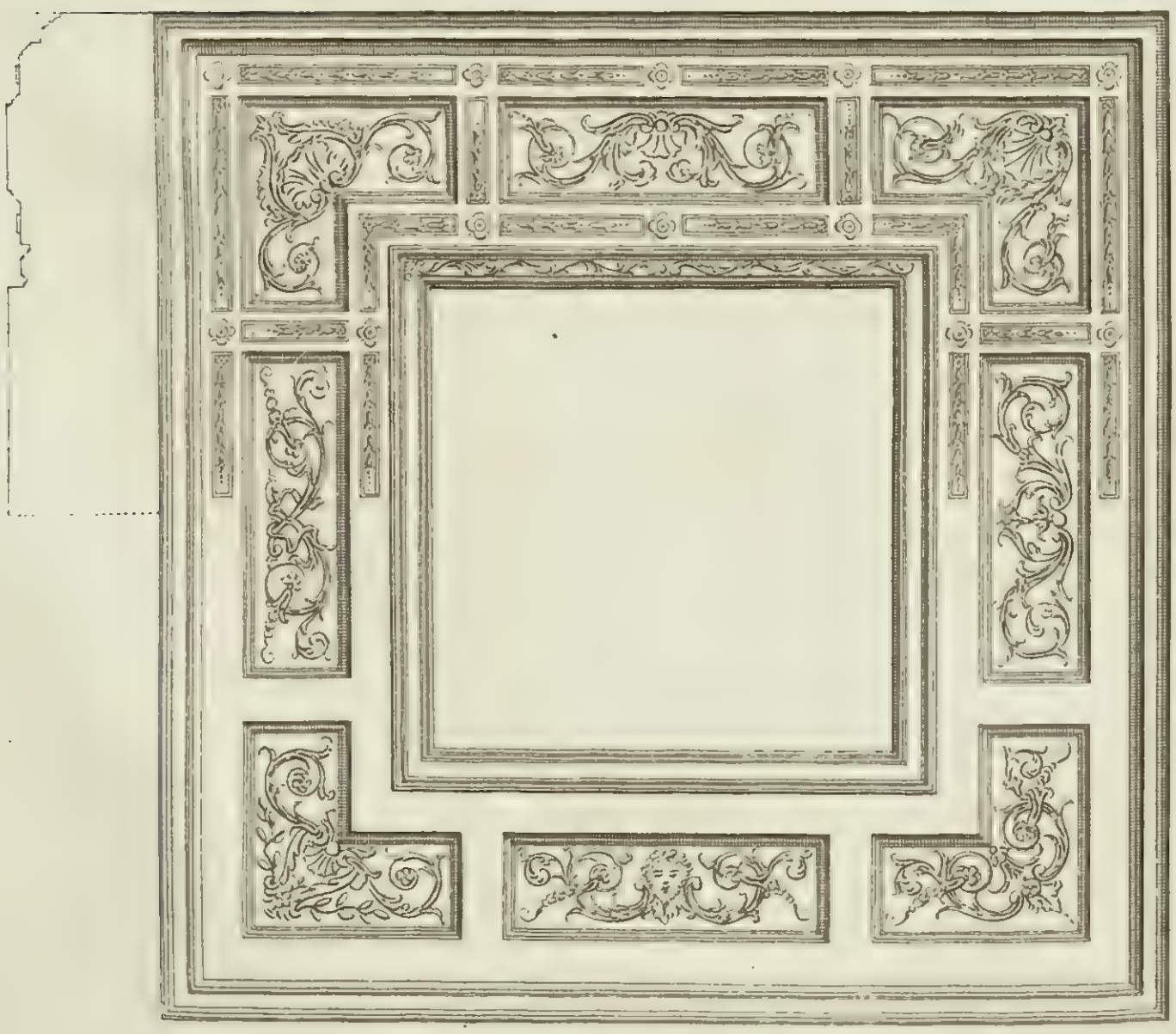

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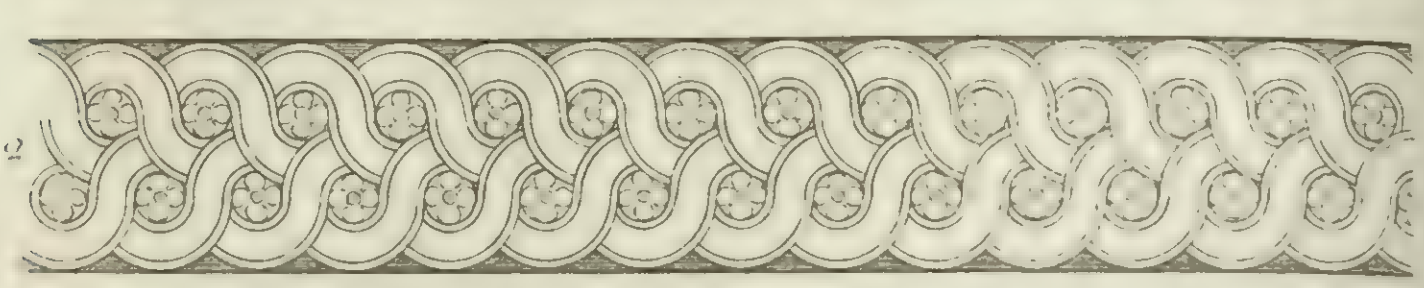

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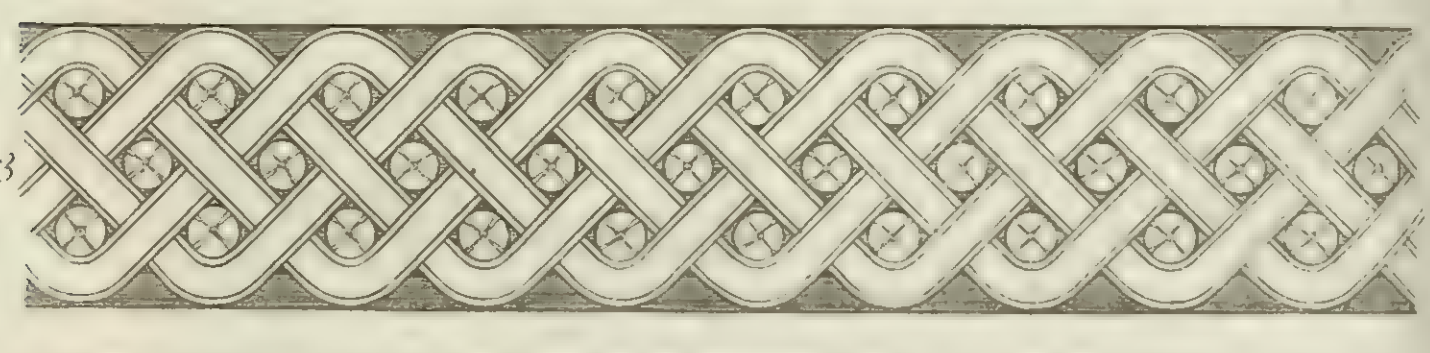

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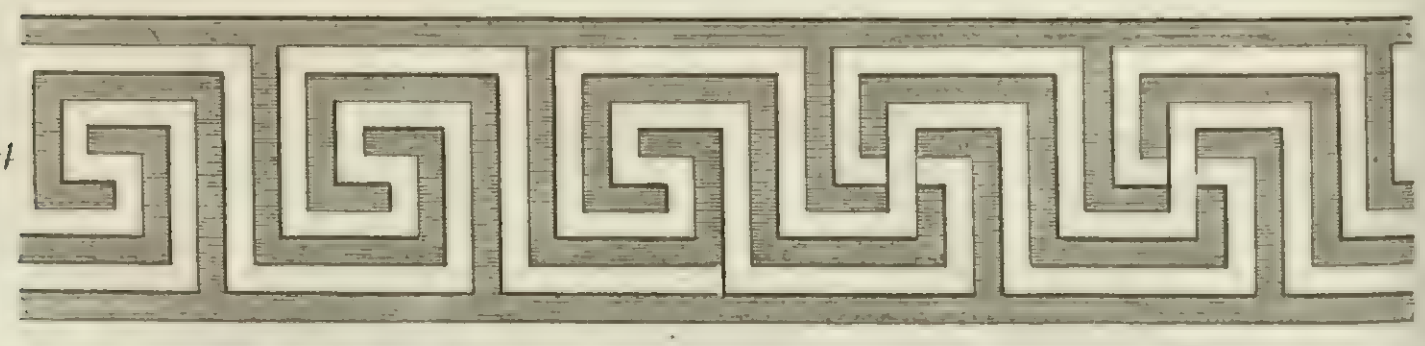

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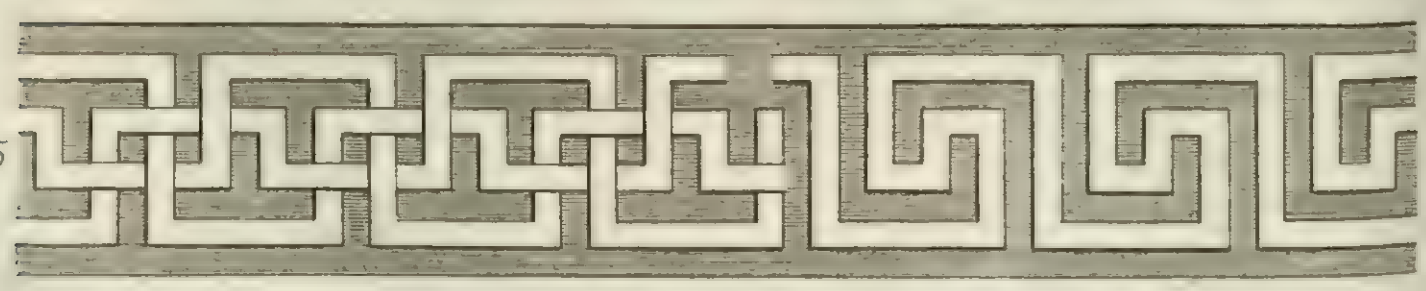

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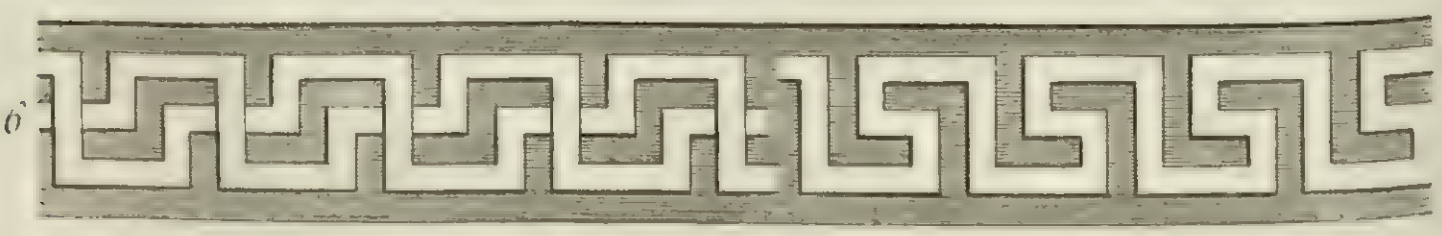

the length of every Pannel is fixed; which afterwards muſt be followed with a line drawn by hand to compleat the form or out-line of the Pannels. In the ſame manner are the inner diviſions brought over to the number of Pannels contained therein, as may appear by *Fig.* 3. The ſame Rule is to be obſerved in the other two ſides *H* and *I*, adorned with Octagons and Hexagons.

As to the Sofites of Arches, if they are divided into Pannels, they muſt be of an uneven number, as in *K*, *L*, *M*, by having a Pannel in the middle. The Border muſt be no more than one ſixth, nor leſs than one ſeventh part of the whole breadth.

The Quadrant or Profile *E F (Fig.* 2.*)* on which the Pannels of this Semicircular Sofite are divided, will be ſufficient to explain them. I have drawn two Semicircular Sofites, *N* and *O*, of a larger breadth, to ſhew how they may be adorned.

Of Flat Cielings adorned with Fret-work.

Plate LVIII.

FLAT Cielings may be divided into Pannels, and adorned with Fret-work and Painting. But it is to be obſerved that the lower the Cieling is, the Mouldings and Fret-work muſt project the leſs: For a Cieling 10 feet high muſt not have its Ornaments project as much as a Cieling 20 feet high; if it did, the Ornaments would appear a weight to the Cieling, ſo that their *relievo* muſt not be ſo great. I have given in this Plate two different Draughts of them, with their Profiles; and there may be made with judgment great variety of them. I think it better to have them divided into Pannels in this manner, which by its variety gives an agreeable diverſion to the Eye, than to have the whole in one large Pannel, which would make it appear too heavy.

Of Frets or *Guilochi's.*

Plate LIX.

THESE little Ornaments called Frets or *Guilochi's*, wrought in the flat Borders of Frames, if well proportioned, have a fine effect. I have drawn on this Plate ſeveral different ſorts of them. The firſt is

the *Vitruvian* Scroll, drawn either plain, or adorned with Leaves and Sprigs. The ſecond is a Fret reſembling a Knot. The third is a different Knot. The fourth is a Fret-border of eleven diviſions done two ways, the diſtances of the ſinking and riſing parts being equal. The fifth is a Border of two different Frets of nine diviſions. The ſixth is a Border of two different Frets of ſeven diviſions. Theſe Ornaments are proper to be placed in Picture-frames, Sofites of Arches and Architraves, on *Faſcia*'s and Plinths of Baſes, when the reſt of the members are carved.

Of Block-Cornices and Ruſtick Coines.

Plate LX.

YOU have here three different ſorts of Block-Cornices; their diviſions are marked on the left hand. But to make them more plain, I have drawn the Profiles of them larger on the next Plate. As to the Ruſtick Coines, they have a proportion to each other as 2 to 3, and their champhered Edges, or Ruſticks, are $\frac{1}{7}$ of their height.

The Profiles of Block-Cornices.

Plate LXI.

THESE Profiles are each of them divided into eight parts, which are ſubdivided to form their members. They do not project ſo much as they are in height, as other Cornices. The projection of the *Cima* a-top muſt be reduced to a Square; and ſo muſt the little Liſt under it, as appears on the Plates. The *Corona* falls upon the fourth diviſion of the Scale below for the projection in two of thoſe Profiles; but in the third the *Corona* falls on the fifth diviſion. The reſt is very eaſy.

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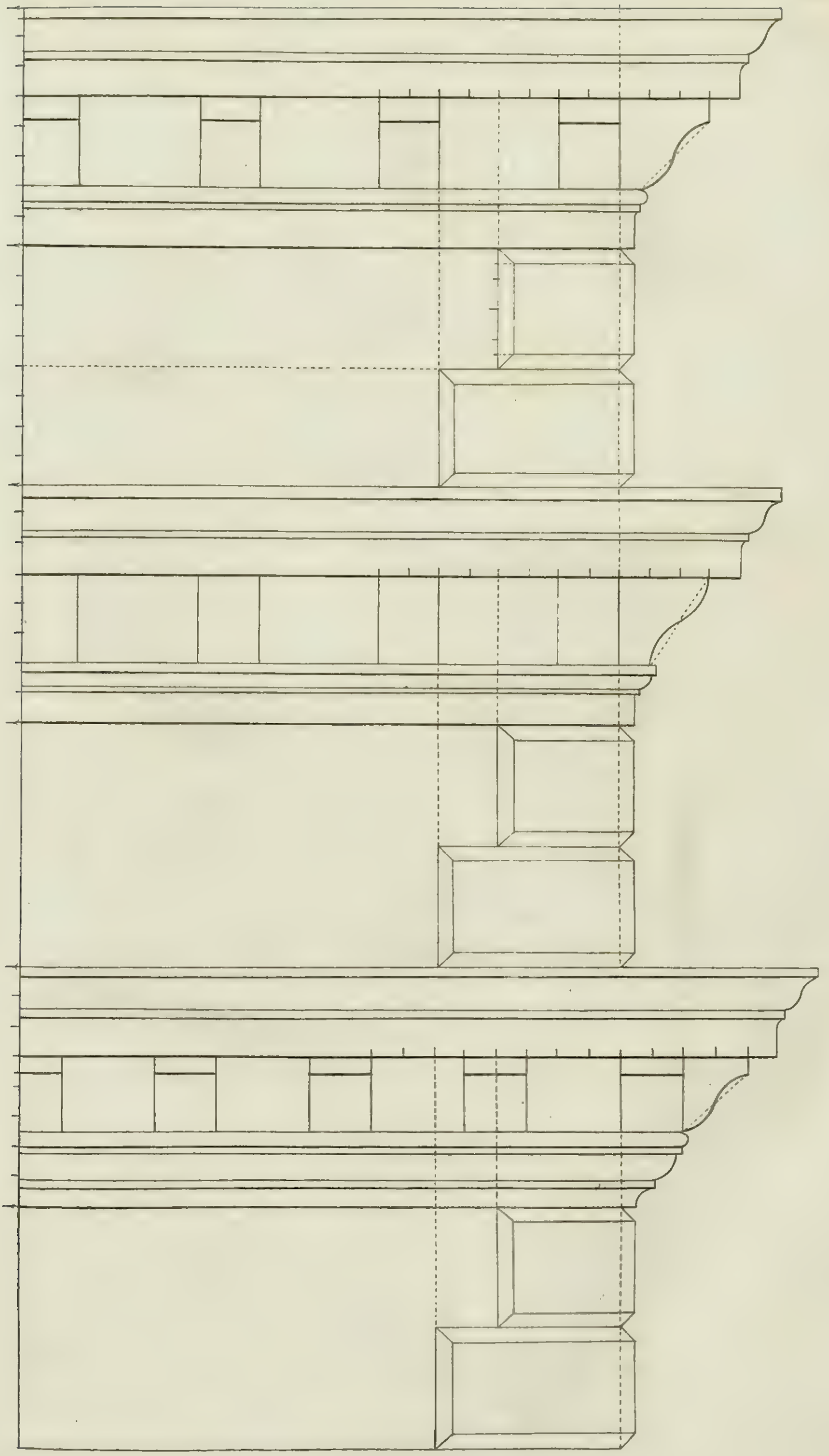

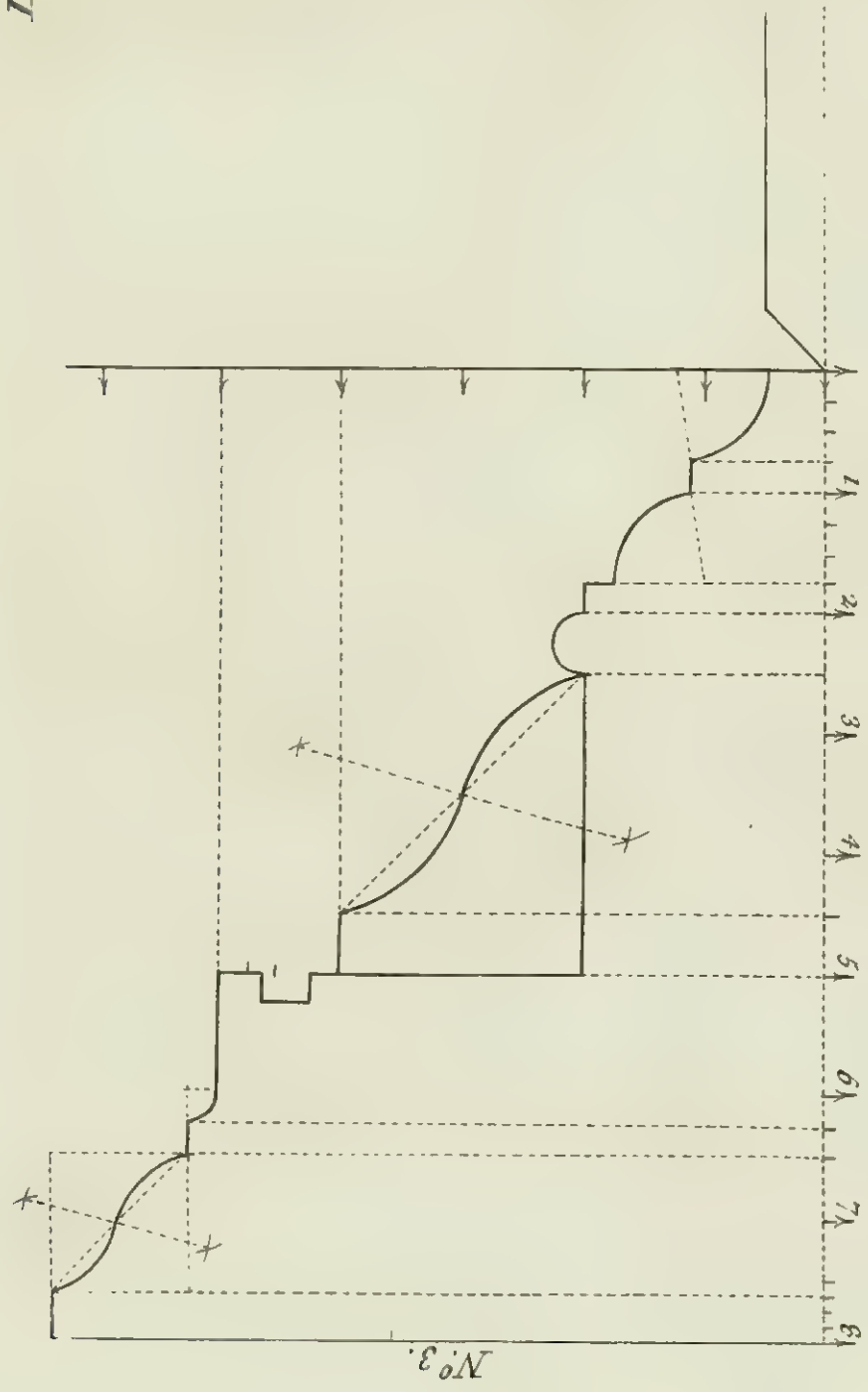

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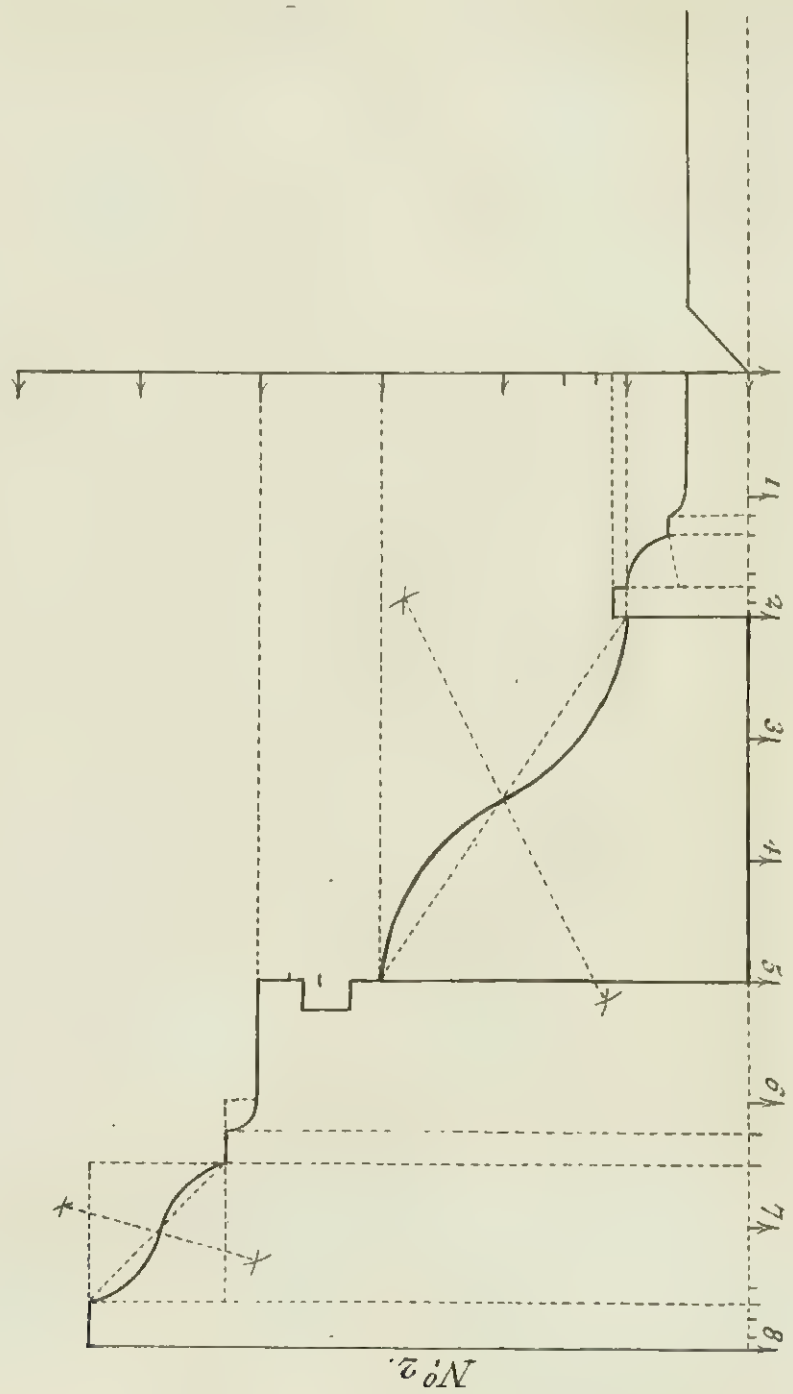

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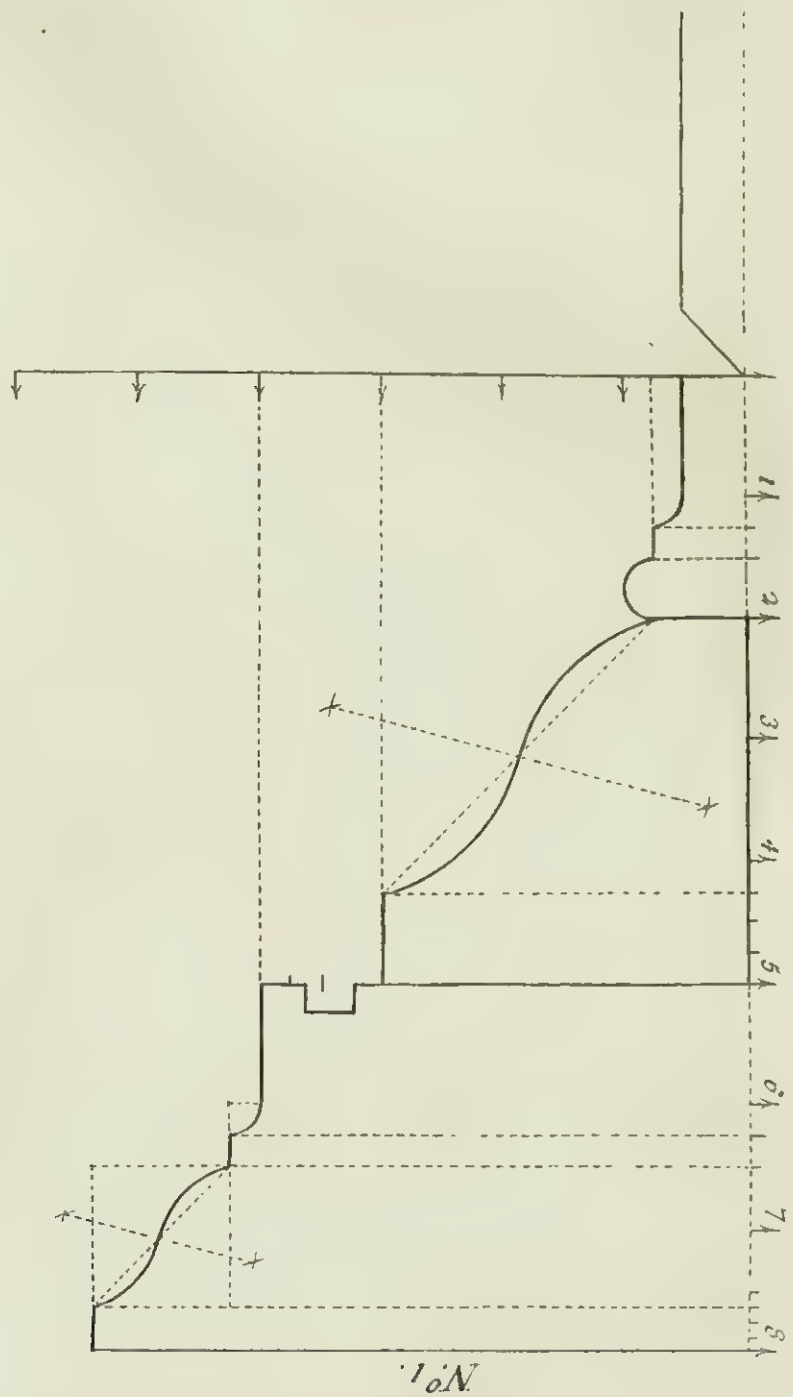
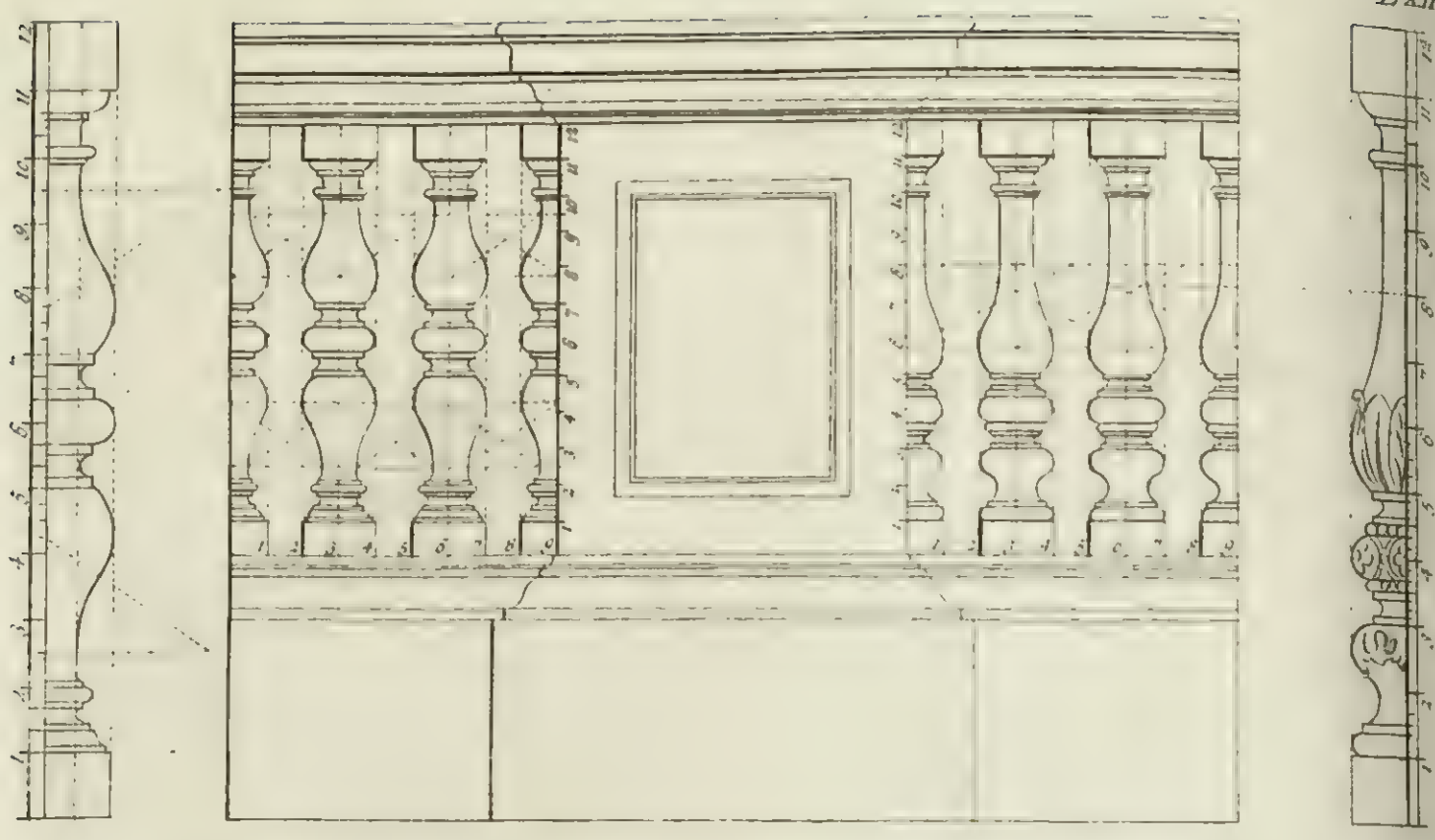
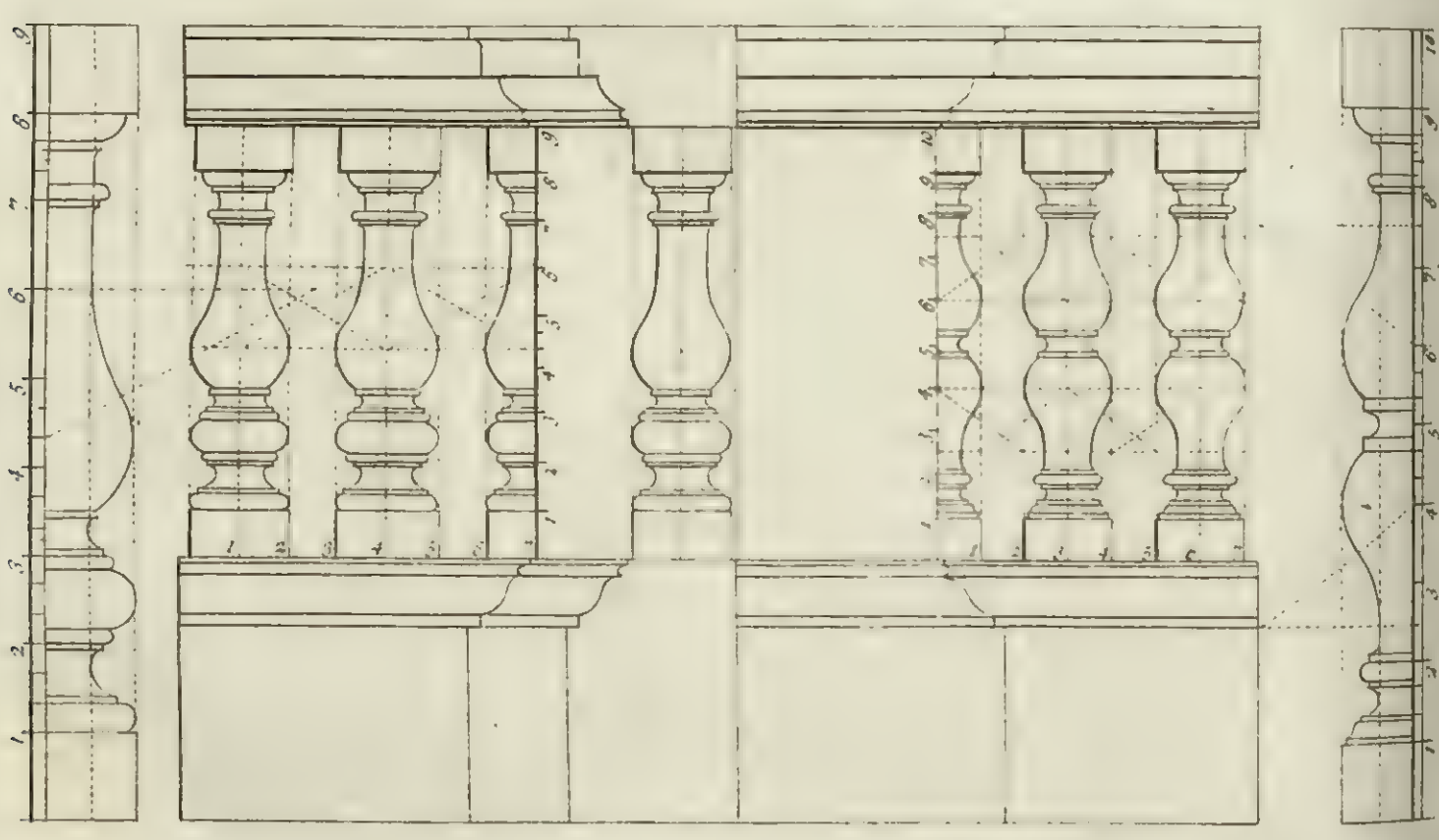
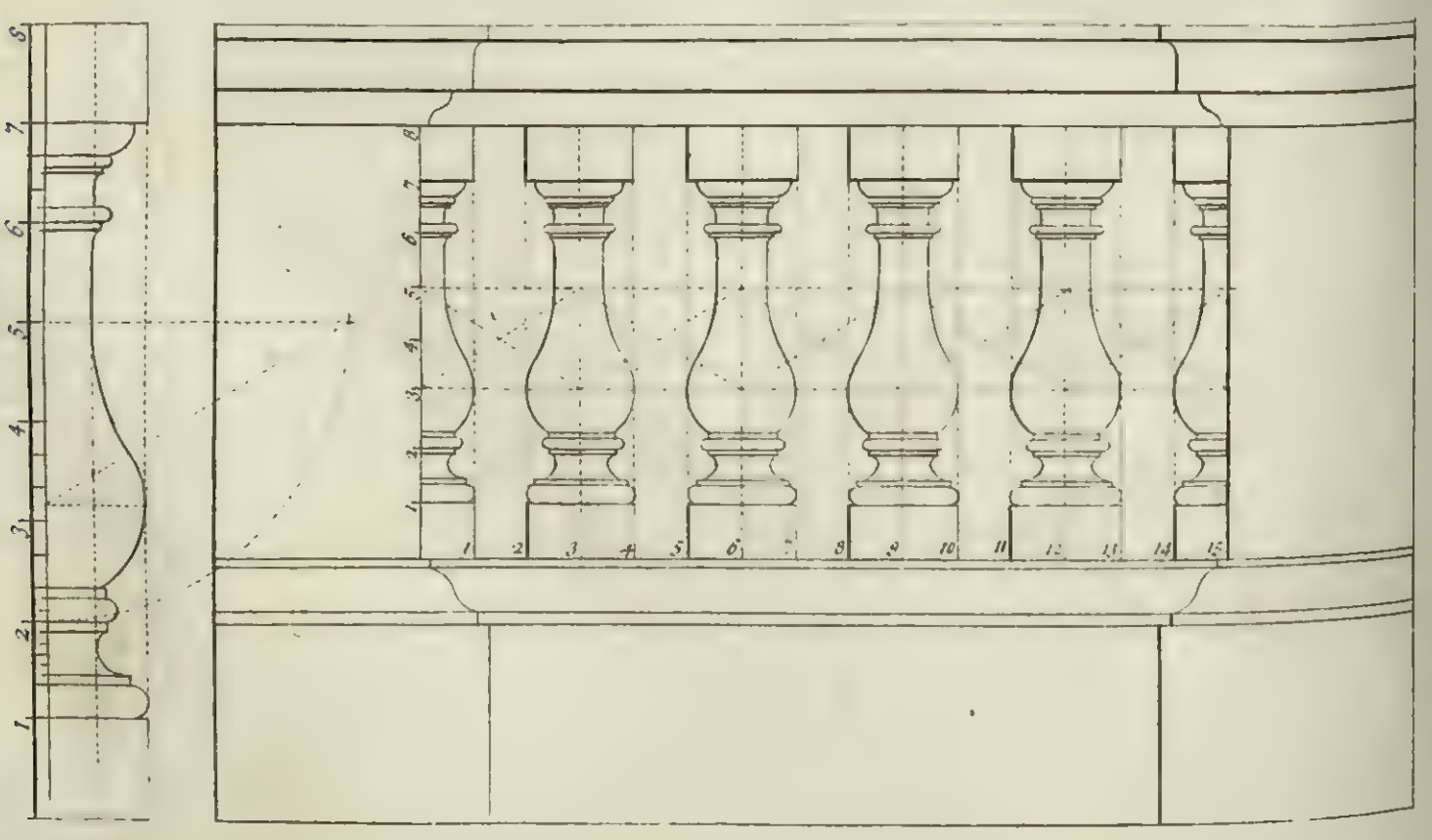
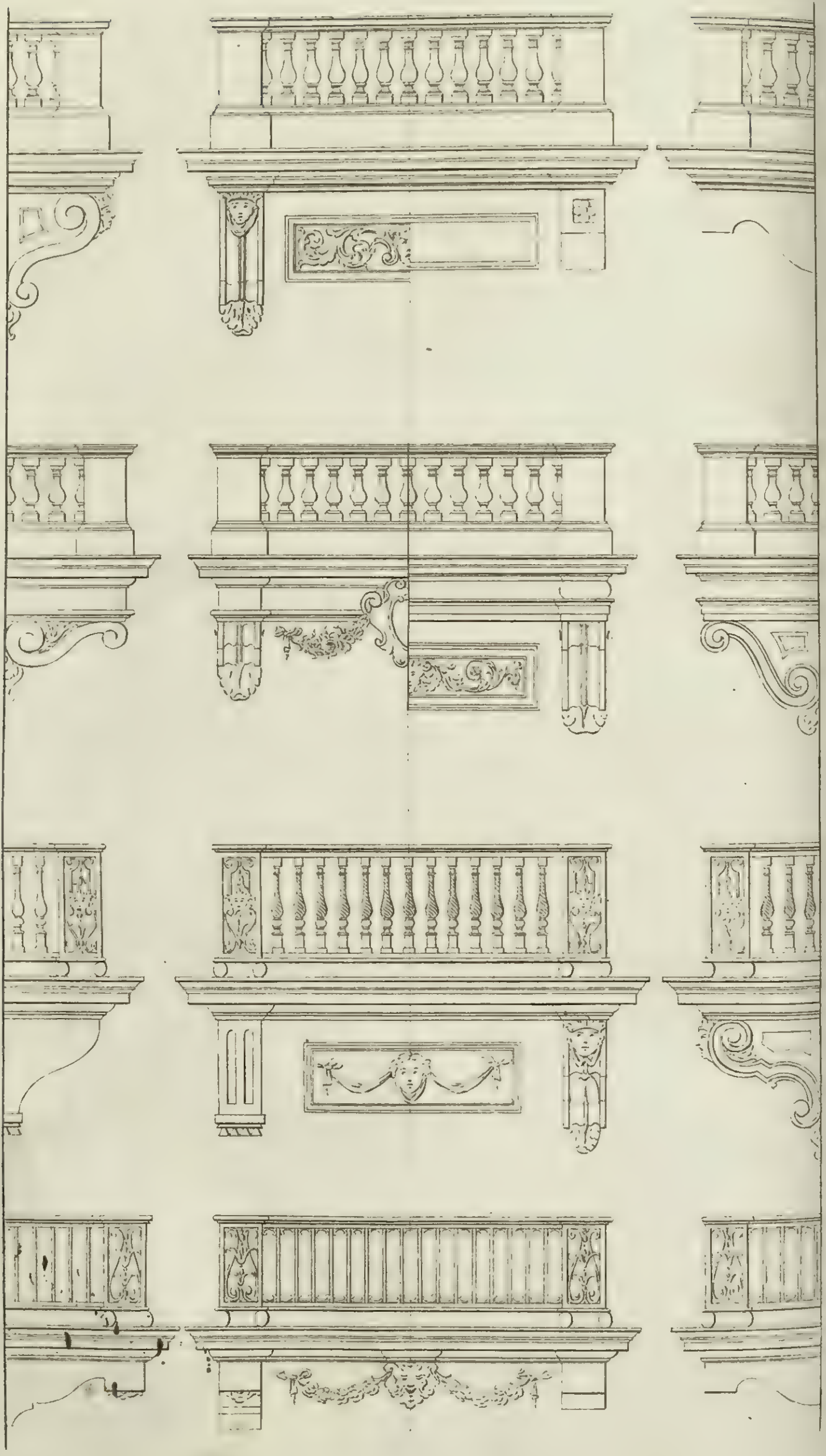


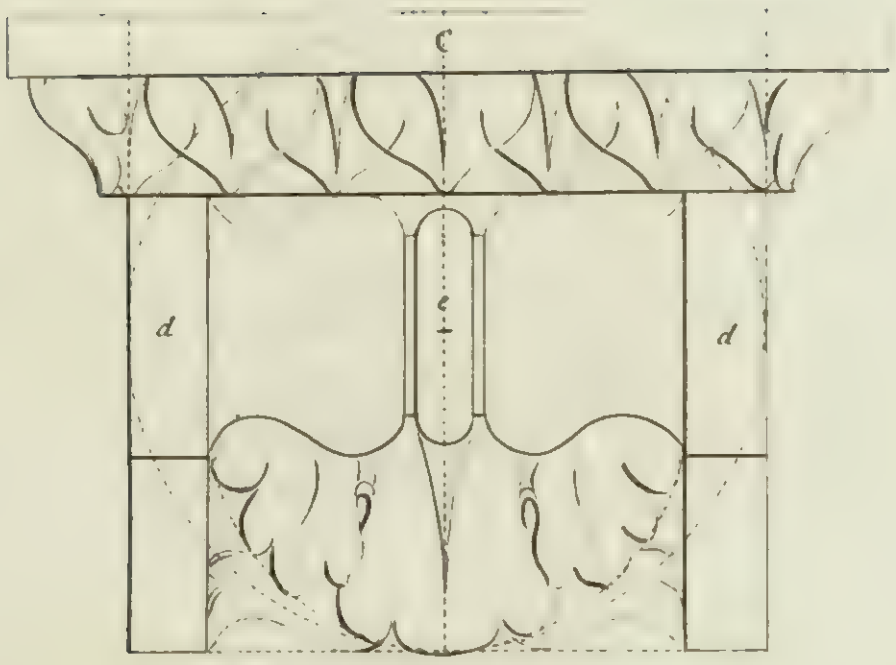
N°1.







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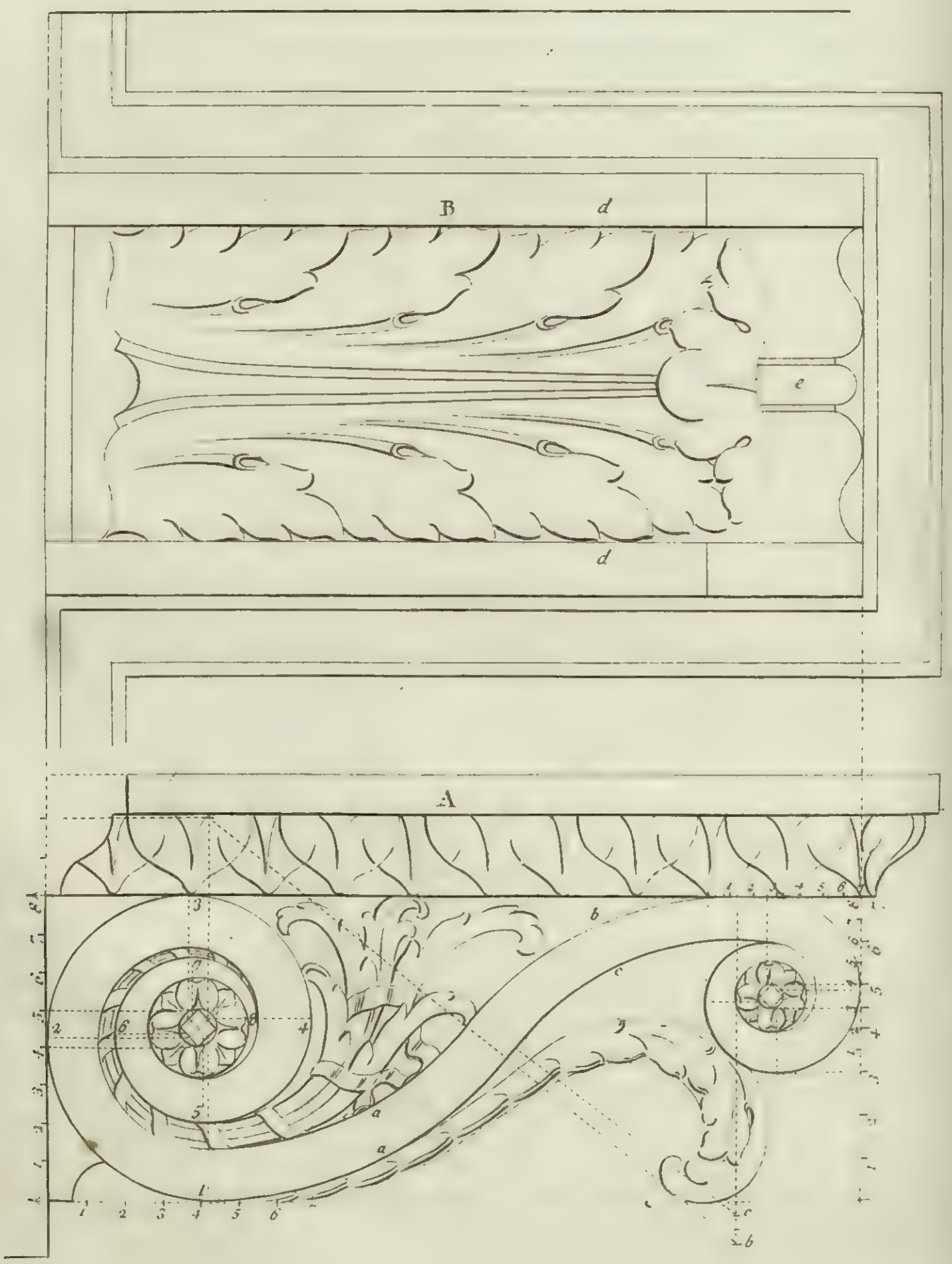
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c

Of Balluſters, their Proportions and Diſtances.

Plate LXII.

I Have given on this Plate five different ſorts of Balluſters. The lowermoſt is divided into eight parts, and its breadth into four, two of which go to the ſolid, and two to the ſwell'd Members. The Balluſters are diſtant from each other one half of their thickneſs. The croſs prick'd lines ſhew the centers of the ſwelling and ſinking members. The Balluſtrade next above this on the left hand is divided into nine parts, and that on the right into ten, and ſubdivided as on the Plate. The uppermoſt Balluſtrades are of a more delicate form, being divided into twelve parts, and ſubdivided to form the Mouldings. Theſe are fitteſt to be done in Wood or caſt in Metal, the others may be made of Stone. Their Caps and Baſes have the ſame proportions with the common Pedeſtals.

Of Balconies and their Truſſes.

Plate LXIII.

I Have drawn here four different ſorts of Balconies, where the foregoing Balluſters may be uſed from the largeſt to the ſmalleſt. I have alſo given their Profiles, ſhewing eight different ſorts of Truſſes that ſupport them. Some are drawn with Architraves, Frizes and Cornices; ſome with Pannels enriched between the Truſſes, others with Heads, Shields and Feſtoons, &c.

The Corinthian Modillion explained.

Plate LXIV.

THE real bigneſs of a Modillion in reſpect to its Cornice is ſhewn in the Profile and Platform of the *Corinthian* Entablature, Plate XVII; and in the Cornice at large, Plate XVIII. On this Plate are drawn

drawn at large three Views of this Modillion; the Profile *A*, the underſide *B*, and the end *C*. The Profile hath the form of a Scroll, and both ends are turned with a Spiral. The height of the biggeſt is divided into eight Parts; the fifth gives the bigneſs of the Eye, the breadth is ſeven, and the fourth gives the Center. The leſſer Spiral is four ſeventhſ of the bigger; divide each of the four parts into two, which make eight; the breadth is ſeven, and the Eye one, by the ſame Rule as the former. The Eye is divided into eight different Centers, according to the number of Quadrants which form the Spiral line, explain'd by prick'd lines drawn from each Center, and marked 1, 2, 3, &c. Both Spirals are joined by two Segments; the Center of that which joins to the biggeſt at *a* falls perpendicular upon the firſt Center of the Spiral, and is one fourth part of its height above it. The ſecond at *b* is perpendicular to the inſide of the Roſe, and one fourth of the leſſer Spiral below the Baſe-line of the Modillion; this fourth is divided into three, to ſhorten the perpendicular line by two parts, for the Center of the diminiſhed part *C*; the joining of theſe Segments is where the prick'd line drawn from *a* to *b*, being the Centers, do cut the Segments *a a*, *b b*, *c c*. The end of the Scroll *C* is to be divided into eight parts; one eighth is the bigneſs of each Fillet *d*, *d*, and ſo is the Bead *e* with its Liſts, and each Liſt is one ſixth of the Bead and Liſts; the ſinking of the Liſts or Center of the Bead is three quarters.

F I N I S.

Jas. H. Thomas

A

BOOK

OF

ARCHITECTURE,

CONTAINING

DESIGNS

OF

BUILDINGS

AND

ORNAMENTS.

By JAMES GIBBS.

The SECOND EDITION.

LONDON:

Printed for W. INNYS and R. MANBY, at the Weſt End of St. Paul's; J. and P. KNAPTON, in Ludgate-Street; and C. HITCH, in Paternoſter-Row. MDCCXXXIX.

1716

TO HIS GRACE

JOHN

Duke of *Argyll* and *Greenwich*, &c.

One of His MAJESTY'S moſt Honourable Privy Council, Colonel of the QUEEN'S own Royal Regiment of Horſe, General of the Foot, Maſter General of the Ordnance, and Knight of the moſt Noble Order of the Garter.

My LORD,

THE early Encouragement I received from Your Grace, in my Profeſſion, upon my Return from *Italy*, and the Honour of Your Protection

ever

ever ſince, give Your Name a juſt Title to all my Productions in this kind.

AS ſeveral of the Deſigns here exhibited have had Your Grace's Approbation; ſo Your Patronage will be a ſufficient Recommendation to the whole Work.

IT is a particular Pleaſure to me that this Publication gives me an Opportunity to declare the real Sentiments of Gratitude and Reſpect with which I am,

My LORD,

Your GRACE's

Moſt Dutiful and moſt

Obliged humble Servant,

JAMES GIBBS.

Jan. A. Thomas

INTRODUCTION.

WHAT is here preſented to the Publick was undertaken at the inſtance of ſeveral Perſons of Quality and others; and ſome Plates were added to what was at firſt intended, by the particular direction of Perſons of great Diſtinction, for whoſe Commands I have the higheſt regard. They were of opinion, that ſuch a Work as this would be of uſe to ſuch Gentlemen as might be concerned in Building, eſpecially in the remote parts of the Country, where little or no aſſiſtance for Deſigns can be procured. Such may be here furniſhed with Draughts of uſeful and convenient Buildings and proper Ornaments; which may be executed by any Workman who underſtands Lines, either as here Deſign'd, or with ſome Alteration, which may be eaſily made by a Perſon of Judgment; without which a Variation in Draughts, once well digeſted, frequently proves a Detriment to the Building, as well as a Diſparagement to the Perſon that gives them. I mention this to caution Gentlemen from ſuffering any material Change to be made in their Deſigns, by the Forwardneſs of unskilful Workmen, or the Caprice of ignorant, aſſuming Pretenders.

Some, for want of better Helps, have unfortunately put into the hands of common workmen, the management of Buildings of conſiderable expence; which, when finiſhed, they have had the mortification to find condemned by perſons of Taſte, to that degree that ſometimes they have been pull'd down, at leaſt alter'd at a greater charge than would have procur'd better advice from an able Artiſt; or if they have ſtood, they have remained laſting Monuments of the Ignorance or Parſimoniouſneſs of the Owners, or, it may be, of a wrong-judged Profuſeneſs.

What heaps of Stone, and even Marble, are daily ſeen in Monuments, Chimneys, and other Ornamental pieces of Architecture, without the leaſt Symmetry or Order? When the ſame or fewer Materials, under the conduct of a skilful Surveyor, would, in leſs room and with much leſs charge, have been equally, if not more, uſeful, and by Juſtneſs of Proportion have had a more grand Appearance, and conſequently have better anſwered the Intention of the Expence. For it is not the Bulk of a Fabrick, the Richneſs and Quantity of the Materials, the Multiplicity of Lines, nor the Gaudineſs of the Finiſhing, that give the Grace or Beauty and Grandeur to a Building; but the Proportion of the Parts to one another and to the Whole, whether entirely plain, or enriched with a few Ornaments properly diſpoſed.

In order to prevent the Abuſes and Abſurdities above hinted at, I have taken the utmoſt care that theſe Deſigns ſhould be done in the beſt Taſte I could form upon the Inſtructions of the greateſt Maſters in *Italy*, as well as my own Ob-

Obſervations upon the ancient Buildings there, during many Years application to theſe Studies: For a curſory View of thoſe Auguſt Remains can no more qualify the Spectator, or Admirer, than the Air of the Country can inſpire him with the knowledge of Architecture.

If this Book prove uſeful in ſome degree anſwerable to the Zeal of my Friends in encouraging and promoting the Publication of it, I ſhall not think my time miſ-ſpent, nor my Pains ill-beſtowed.

I ſhall now proceed to give a ſhort Explanation of the Plates as they ſtand in the Book.

THE

THE Church of St. *Martin* in the Fields, *Weſtminſter*, being much decayed and in danger of falling, the Pariſhioners obtain'd an Act of Parliament for Rebuilding it at their own charges. The Commiſſioners appointed therein were pleaſed to make choice of me for Surveyor of that Work; and ſeveral Plans of different Forms being prepar'd and laid before them, they fix'd upon the following, as moſt proper for that Site. There were two Deſigns made for a Round Church, which were approved by the Commiſſioners, but were laid aſide upon account of the expenſiveneſs of executing them; tho' they were more capacious and convenient than what they pitch'd upon: I have inſerted them likewiſe in this Book. The Commiſſioners having ſign'd the Plan agreed on, gave me orders to begin the Work; and every thing being ready for laying the Foundation, His Majeſty was pleaſed to direct the Right Reverend the Biſhop of *Salisbury*, then Lord Almoner, attended by Sir *Thomas Hewyt*, then Surveyor General, to lay the firſt Stone of this Fabrick; upon which was fix'd the following Inſcription:

D. S.
SERENISSIMUS REX GEORGIUS
PER DEPUTATUM SUUM
REV^dum ADMODUM IN X^to PATREM
RICHARDUM EPISCOP. SARISBUR.
SUMMUM SUUM ELEEMOSYNARIUM
ADSISTENTE (REGIS JUSSU)
D^no THO. HEWYT EQU. AUR.
ÆDIFICIORUM REGIORUM CURATORE PRINCIPALI
PRIMUM HUJUS ECCLESIÆ LAPIDEM
POSUIT
MARTII XIX^o AN^o D^ni MDCCXXI
ANNOQUE REGNI SUI VIII^vo

This Ceremony being over, I proceeded with the Building, and finiſhed it in five Years; which, notwithſtanding the great Oeconomy of the Commiſſioners, coſt the Pariſh upwards of 32,000 Pounds. I have given here ſeven Plates of this Church.

PLATE I.

A Perſpective View of it, taken from the South-Weſt Corner, ſhewing the South Side and Weſt Front, with the Steeple.

PLATE II.

The Geometrical Plan of the Church and Portico, ſhewing the Diſpoſition of the whole Fabrick.

PLATE III.

The Weſt Front and Steeple.

PLATE IV.

The Eaſt End, and the Section from South to North.

PLATE V.

The Section from Eaſt to Weſt.

PLATE VI.

The Cieling of the Church and Portico. That of the Church is Elliptical, which I find by Experience to be much better for the Voice than the Semicircular, tho' not ſo beautiful. It is divided into Pannels, enrich'd with Fretwork by Signori *Artari* and *Bagutti*, the beſt Fret-workers that ever came into *England*.

PLATE VII.

The North Side of St. *Martin*'s Church.

PLATE VIII.

The Plan of the firſt Draught of a Round Church, being 95 feet in Diameter.

PLATE IX.

The Weſt Front and Steeple.

PLATE X.

The North Side.

PLATE XI.

The Eaſt End, and Section from South to North.

PLATE XII.

The Section of the Church and Steeple, from Eaſt to Weſt.

PLATE XIII.

The Plan of the other Round Draught, being of the Ionick Order.

PLATE XIV.

The Weſt Front and Steeple.

PLATE XV.

The South Side.

The new Church in the *Strand*, called St. *Mary le Strand*, was the firſt publick Building I was employed in after my arrival from *Italy*; which being ſituated in a very publick place, the Commiſſioners for building the Fifty Churches (of which this is one) ſpar'd no coſt to beautify it. It conſiſts of two Orders, in the upper of which the Lights are placed; the Wall of the lower, being ſolid to keep out Noiſes from the Street, is adorned with Niches. I have given ſix Plates of it.

PLATE XVI.

The Plans of the Under and Upper Orders.

PLATE XVII.

The Weſt Front, with the Steeple.

PLATE XVIII.

The Eaſt End.

PLATE XIX.

The South Side.

PLATE XX.

Part of the South Side upon a larger Scale, to ſhew the Parts more diſtinctly.

PLATE XXI.

A Perſpective of the whole Building, ſhewing the South and Weſt Fronts with the Steeple. There was at firſt no Steeple deſigned for that Church; only a ſmall *Campanile*, or Turret for a Bell, was to have been over the Weſt End of it: But at the diſtance of 80 feet from the Weſt Front there was a Column, 250 feet high, intended to be erected in Honour of Queen ANNE, on the top of which her Statue was to be placed. My Deſign for the Column was approved by the Commiſſioners, and a great quantity of Stone was brought to the place for laying the Foundation of it; but the thoughts of erecting that Monument being laid aſide upon the Queen's Death, I was ordered to erect a Steeple inſtead of the *Campanile* firſt propoſed. The Building being then advanced 20 feet above ground, and therefore admitting of no alteration from Eaſt to Weſt, which was only 14 feet, I was obliged to ſpread it from South to North, which makes the Plan oblong, which otherwiſe ſhould have been ſquare. I have given two Plates of another Deſign I made for this Church, more capacious than that now built: But as it exceeded the dimenſions of the Ground allowed by Act of Parliament for that Building, it was laid aſide by the Commiſſioners.

PLATE XXII.

The Under and Upper Plans of the Two different Orders of the ſecond Deſign.

PLATE XXIII.

The Weſt End.

Marybone Chapel was built at the charges of the Right Honourable the Earl and Counteſs of *Oxford*, for the Accommodation of the Inhabitants of the new Buildings in *Marybone* Fields. It is a plain Brick Building, except the Portico, Coines, Door-Caſes, and the *Venetian* Window. The Cieling is handſomely adorned with Fret-work by Signori *Artari* and *Bagutti*.

PLATE XXIV.

The North Side, with the Plan in ſmall.

PLATE

Plate XXV.

The Weſt Front, and the Section from South to North.

The Church of *Allhallows* in *Derby* is a very large Fabrick, joined to a fine Gothick Steeple. It is the more beautiful for having no Galleries, which, as well as Pews, clog up and ſpoil the Inſide of Churches, and take away from that right Proportion which they otherwiſe would have, and are only juſtifiable as they are neceſſary. The plainneſs of this Building makes it leſs expenſive, and renders it more ſuitable to the old Steeple. I have given two Plates of it.

Plate XXVI.

The South Side, and the Plan in ſmall.

Plate XXVII.

The Eaſt End and Section.

Plate XXVIII.

The Steeple of St. *Clement Danes*, which is built upon an old Foundation, at the charges of the Pariſhioners. That part which is ſhaded is the new Addition, and that in Lines is the Weſt End of the Church, and the Veſtry. The Plan of the Steeple is added on this Plate.

Plate XXIX, XXX.

Theſe two Plates contain Six of many more Draughts of Steeples made for St. *Martin*'s Church, with their Plans.

Plate XXXI.

Five Draughts of Steeples made for St. *Mary le Strand*, with their Plans. Steeples are indeed of a Gothick Extraction; but they have their Beauties, when their Parts are well diſpoſed, and when the Plans of the ſeveral Degrees and Orders of which they are compos'd gradually diminiſh, and paſs from one Form to another without confuſion, and when every Part has the appearance of a proper Bearing.

King's College at *Cambridge* is now building by order of the Reverend Dr. *Snape*, Provoſt of that College, and of the Fellows thereof. The Provoſt, then Vice-Chancellor, laid the firſt Stone of this Fabrick. It is built of *Portland* Stone, and is detach'd from the Chapel as being a different kind of Building, and alſo to prevent damage by any accident of Fire. The Court could not be larger than is expreſs'd in the Plan, becauſe I found, upon meaſuring the Ground, that the South-Eaſt Corner of the intended Faſt Side of the Building came upon *Trumpington-Street*. This College, as deſign'd, will conſiſt of Four Sides, (*viz.*) The Chapel, a beautiful Building of the Gothick Taſte, but the fineſt I ever ſaw; oppoſite to which is propos'd the Hall, with a Portico. On one ſide of the Hall is to be the Provoſt's Lodge, with proper Apartments: On the other ſide are the Buttery, Kitchen, and Cellars, with Rooms over them for Servitors. In the Weſt Side, fronting the River, now built, are 24 Apartments, each conſiſting of three Rooms and a vaulted Cellar. The Eaſt Side is to contain the like number of Apartments.

Plate XXXII.

The General Plan of the new Building, with the Chapel.

Plate XXXIII.

The Weſt Side fronting the River, and the Front of the Hall.

Plate XXXIV.

The middle part of the Weſt Side, upon a larger Scale.

Plate XXXV.

The Sections of the Hall, which is 40 feet wide, 80 feet long, and 40 feet high, to be finiſh'd in Stucco.

Plate XXXVI.

The Publick Building at *Cambridge*, of which I have given but one Plate; the Front in Perſpective, and the Plan in ſmall over it. It conſiſts of a Library, the Conſiſtory, Regiſter-Office and Senate-Houſe. The latter is already built of *Portland* Stone, as the reſt of the Building is to be. It is of the *Corinthian* Order, having all its Members enrich'd; the Cieling and Inſide-Walls are beautified by Signori *Artari* and *Bagutti*.

Plate XXXVII.

The Plan and the two Fronts of a Houſe deſigned for a Perſon of Quality in *Somerſetſhire* It is 143 feet in Front, and 102 in the End-Fronts. You riſe by ten Steps into a Hall of 30 feet by 40, and 20 feet high; and right forward there is a Cube-Room of 30 feet, which has on each ſide a handſome Apartment 18 feet high. On each ſide the Hall there is a Parlour and a Paſſage of Communication to a Stone Stair-caſe: The firſt Landing of which gives acceſs to Interſoles over the Cloſets, and the ſecond to the upper Rooms. The Parlour on the right leads to the Chapel, and that on the left to two other Rooms. The Fronts are to be of rough Stone finiſh'd with Stucco, but the Ornaments of the Windows, Doors, Coines, Corniſhes and other Projections, of an excellent Stone dug near the place. The principal Front commands a fine Proſpect of the *Severne*, and the Garden-Front a beautiful view of the Park.

Plate XXXVIII.

A Draught made for *William Hanbury*, Eſq; for a Houſe now building in *Northamptonſhire*. You riſe four Steps, and enter a Lobby of 13 by 18 feet, and thence paſs into a Room of 25 feet by 22, and 22 feet high, which has at each end a Room of 25 by 20 feet. On each ſide the Lobby there is a Stair-caſe, and off of the Stairs a Room of 16 by 20 feet: Over this there are two Stories of Lodging Rooms, and under it convenient Offices all arch'd, and on each ſide of the Court the Kitchen and Stables. The Front extends 84 feet by 46, and is to be built of Brick, and the Ornaments of Stone.

Plate XXXIX.

The Plan and Upright of the Right Honourable the Earl of *Litchfield*'s Houſe at *Ditchley* in *Oxfordſhire*. Here are ten Rooms on a Floor, beſides two great Stairs and four Back-Stairs. You aſcend ten Steps, and enter a Hall of 31 feet 6 inches by 35 feet 2 inches, and 34 feet high, enrich'd with Fret-work and Painting. From the Hall you go into a Dining-Room towards the Garden of 23 feet by 31 feet 6 inches, which has a handſome Apartment upon the right hand, and on the left a Withdrawing-Room and a large Room of 36 feet by 21, with a Cloſet and Back-Stairs. On each ſide of the Hall there is a good A-

partment,

partment, as likewiſe great Stairs, that lead up to the Chamber-Floor, and over that an Attick Story. The Kitchen-Offices are on one ſide of the Houſe, and the Stables on the other, join'd by circular cover'd Paſſages to the Houſe. The Houſe and Offices are built with an excellent Stone dug in that neighbourhood.

Plate XL.

A *Villa* built for his Grace the Duke of *Argyll* at *Sudbroo'e* near *Richmond* in *Surrey*, joining to *New-Park*. Here is a Cube-Room of 30 feet, handſomely adorn'd and lighted from two Port'co's. It has two Apartments off of it, and over them Lodging Rooms. There are Vaults and other Offices under-ground. This Houſe is built of Brick, except the Ornaments, which are of *Portland* Stone.

Plate XLI.

The Plan and two Fronts of a large Houſe for a Gentleman in the County of *York*, 230 feet in Front and 130 feet in the End-Fronts. You riſe 10 feet by an eaſy aſcent to the principal Floor, and enter a Hall 36 feet ſquare, having an Apartment on each hand, and a Paſſage 8 feet wide, that gives a Communication between the Great Stairs and Back-Stairs. Right forward from the Hall there is a Salon of 36 feet by 60, and 36 feet high, lighted from Courts 36 feet ſquare, and beyond the Salon a Gallery 102 feet in length and 25 in breadth, with an Apartment at each end. In the middle of each End-Front there is a large Room, one for a Chapel, and the other for a Library. This Story is 20 feet high, and underneath are convenient Offices 10 feet high, and over the grand Apartments good Lodging Rooms 15 feet high, cov'd $\frac{1}{3}$, with a convenient Paſſage of Communication to render all the Rooms private. This Building is of the Corinthian Order, rais'd on a Ruſtick Baſement.

Plate XLII.

The Plan and Upright of a Houſe 100 feet in Front, and 70 feet deep. Here is a Hall of 30 feet by 32, and 15 feet high; and on each hand of it is a Room of 20 feet by 22, off of which there is a Cloſet, and a Paſſage that gives a Communication to the Offices. Straight forward from the Hall is a Dining-Room of the ſame dimenſions with it, having on one ſide a Withdrawing-Room, and a Bedchamber

on

on the other. There are two Stair-Cafes leading up to two Rooms of the fame dimenfions with the Hall and Salon, but double the height, cov'd and adorn'd with Fret-work. On each fide of thefe Rooms are alcov'd Bedchambers, and over them four other Apartments.

Plate XLIII.

A Draught of a Houfe made for a Gentleman in 1720. The Front is 71 feet by 54 in depth. Here is an Octagon Hall, on the right hand of which there is a Parlour, and on the left the great Stairs. Right forward from the Hall there is a Dining-Room of 28 feet by 25, having a Withdrawing-Room and Back-Stairs on one fide, and a Library on the other. This Story is 14 feet high, and the Rooms over them are 18 feet, and cov'd. The Fronts are uncommon, but have a good effect.

Plate XLIV.

The Plan, Front and Section of a Houfe made for a Gentleman in the fame Year, being 91 feet fquare. You afcend to a Portico of the Corinthian Order by 12 Steps, and enter a Hall of 22 feet by 33 and 20 feet high, and right forward an Octagon Salon of 33 feet and 40 feet high, lighted by Semicircular Windows as expreſs'd in the Section. Beyond the Salon is a Withdrawing-Room of the fame dimenfions with the Hall. At each end of the Hall and With-drawing-Room there are Rooms 22 feet fquare, with Clofets 10 feet 6 inches by 15 feet, and Interfoles over them. The Octagon Room may be private or publick at pleafure, becaufe of the Paffages of Communication betwixt the Hall and Withdrawing-Room. The Bedchambers over this Floor are alfo render'd very convenient by Paffages, which are lighted by round Openings in the Freeze of the great Room.

Plate XLV.

The Plan, Front and Section of a Houfe deſign'd for a Gentleman in the Country. The Front is 36 by 95 feet deep. You rife by 12 Steps to a Portico, and then enter a Hall of 30 feet by 22, and go ftraight forward into a Salon of 55 feet by 33 and 40 feet high, lighted from above by 16 Windows; the Sides of the Salon are adorn'd with Pilafters, Niches, Figures and other Ornaments. From it you paſs into

a Withdrawing-Room towards the Garden, of the ſame dimenſions with the Hall. There are four noble Apartments on this Floor, each conſiſting of an Antichamber, Bedchamber and Cloſet, and Interſoles over the Cloſets. All the Rooms on this Floor (except the Salon and Cloſets) are 20 feet high. There are two Stone Stair-caſes that lead to the upper Apartments, which are 11 feet high; and are render'd private by Paſſages of Communication between the Stair-caſes (expreſs'd by the prick'd Lines upon the Plan) which are lighted from the Freeze of the Salon.

Plate XLVI.

A Houſe intended to have been built at *Greenwich* in 1720, on a beautiful Situation. It is 130 feet in front by 90 feet deep, rais'd 5 feet above the level of a Court of 150 by 186 feet. You aſcend 10 Steps to a Portico, and then enter a Salon of 35 by 30 feet, and 30 feet high; on each Side of which there is a very handſome Apartment. From the Salon you paſs forward to a Gallery of 25 by 76 feet, at each end of which there is an Apartment. There are great Stairs on each ſide of the Salon, and a large Room of 22 by 25 feet in the middle of the End-Fronts: The Rooms on the principal Floor are 18 feet high, and the Lodging Rooms over them 13 feet. This Houſe was propos'd to have been built with *Portland* Stone, and finiſh'd in a very expenſive manner.

Plate XLVII.

The two Fronts of the foregoing Plan, of the Ionick Order.

Plate XLVIII.

The Plan of a Houſe made for the Right Honourable Earl *Fitz-williams* to be built at *Milton* near *Peterborough*. It is 144 feet in front by 105 feet in depth, and conſiſts of 12 Rooms on a Floor, beſides four Cloſets, two Great Stair-caſes and four Back Stair-caſes: Here is a large Salon in Front, a Dining-Room towards the Garden, and four noble Apartments, beſides a Chapel and a large Billiard-Room. You either enter the Houſe upon the Level of the Court, or aſcend from the Court to the principal Floor by Outſide-Stairs; and from the Garden in the ſame manner. I have given two Plans of the Houſe on this Plate; the principal Floor, which is 15 feet high, and that of the Offices underneath.

Plate XLIX.

The Garden-Front of the foregoing Deſign, and the Section of it from the Fore-Front to the Back-Front; ſhewing the finiſhing of the Salon, and of the reſt of the Rooms within the line of this Section.

Plate L.

Another Draught which I made for the ſame noble Lord, without the projecting Cloſets and Stairs. It is 168 feet in front by 75 feet in depth, and has the ſame number of Rooms and Conveniencies as the other, only varied in form and order.

Plate LI.

The Front of the laſt Plan towards the Court, being of the Ionick Order, raiſed on a Ruſtick Baſement 15 feet high.

Plate LII.

A Draught made for *Edward Rolt*, Eſq; for a Houſe intended to have been built in *Seacomb-Park* in *Hertfordſhire*; but the Execution of it was prevented by his Death. It is 136 feet in front, and 72 feet deep. You aſcend by 14 Steps to a Hall of 21 by 31 feet, and from thence enter a double Cube 30 feet wide, 30 feet high, and 60 feet long. It has four good Apartments, and publick Rooms in the middle of each End Front. The upper Plan ſhews the Lodging Rooms one pair of Stairs, which are all made private by a common Paſſage between the Stairs.

Plate LIII.

The Front of the foregoing Plan, of the Ionick Order, rais'd on a Ruſtick Baſement, with a regular Entablature round the whole Building. The Ornaments of the Outer Doors and Windows, the Columns, Entablature, Coines and Baſement, were propos'd to be of Portland Stone, and the reſt of Brick.

Plate LIV.

The Plan and Front of a Deſign made for a Perſon of Quality in 1720. From the Hall you enter between a double Stair-caſe into a Dining-Room richly adorn'd, having a handſome Apartment on each hand. The Stairs are lighted from above.

Plate LV.

A Draught made for *Matthew Prior*, Eſq; to have been built at *Down-Hall* in *Eſſex*. It is 63 ½ feet in front by 43 ½ feet in depth. From a Court of 90 feet by 78 you aſcend three Steps, and enter through an arch'd Portico into a Hall 25 feet ſquare, which leads into a Parlour and Withdrawing-Room on one hand, and a Library on the other, with Great and Back-Stairs. The Room over the Hall is a Cube of 25 feet, and has a Bedchamber and Cloſet on one ſide, and two Rooms, each 16 feet ſquare, on the other, as mark'd by prick'd Lines. The Cube-Room is lighted on two ſides from two Portico's of the Dorick Order. The Offices are on each ſide of the Court, having a cover'd Communication from the Houſe by an Arcade. Mr. *Prior*'s Death prevented the building of this Houſe.

Plate LVI.

A Draught made for a Gentleman in *Wiltſhire*. It contains ſix Rooms on a Floor, beſides four Cloſets and two Stair-caſes. The Offices are on each ſide of the Court, which is of an Octagonal form. The Fronts are of Brick. The Coines, Ornaments of the Windows, Faſcia's and Corniſh are of Stone.

Plate LVII.

A Houſe Deſign'd for a Gentleman in the Country, extending 101 feet in front by 64 in depth. You riſe 8 Steps from a Court 160 feet ſquare, and enter a Hall of 25 feet by 35, and paſs forward into a Gallery 70 feet long and 22 feet wide, having Cloſets at each end. The Gallery may be divided into three Rooms upon occaſion. On each ſide of the Hall there are Rooms of 20 by 22 feet, and Cloſets, with Paſſages to the Offices, and two Stair-caſes that lead up to ſix Rooms and eight Cloſets one pair of Stairs, and to the ſame number of Rooms over them. The principal Floor is 16 feet high, the ſecond 14, and the upper 8.

Plate LVIII.

A Deſign made for a Gentleman in *Dorſetſhire*. It is 77 feet in front and 44 feet deep, having ſix Rooms on a Floor, with Cloſets and two Stair-caſes. The Offices are on each ſide of an Octagonal Court.

Plate LIX.

A Deſign made for the Right Honourable the Earl of *Ilay* for his *Villa* at *Whitton* near *Hampton-Court*. It is 82 feet in front by 56 in depth. From a Portico of 30 feet by 10 you enter a Room of 30 feet by 40, and 30 feet high; on each ſide of which there is an Apartment. This Building is of the Ionick Order. The Portico, Windows, Faſcia's, Entablature, and all the projecting parts were propos'd to be of Stone, and the reſt of Brick finiſh'd over with Stucco.

Plate LX.

The Plan of the ſecond Floor, and a Section of the foregoing Deſign. There are four Bedchambers, two Cloſets and two Stair-caſes on this Plan. The great Room goes two Stories high, as is expreſs'd by the Section; by which the height of the other Rooms are likewiſe ſhown.

Plate LXI.

Two Plans and a Front of a little Houſe propos'd to my Lord *Ilay* for the ſame place. Out of a Porch you enter a Room of 20 feet by 40 and 20 feet high: beyond which there are two Rooms of 14 feet by 18½ and 9½ feet in height, with a Stair-caſe between them that leads to Rooms over them of the ſame dimenſions. Upon the 2 pair of Stairs Floor and over the large Room are 4 Rooms 10 feet high. The lower Plan ſhews the under-ground Story. The Kitchen is in a Court at one end of the Houſe, and the Servants Hall at the other, with a Paſſage of Communication through the Houſe. The Chimneys of the Kitchen and Servants Hall are carried into the Wall of the Houſe, and the Roof of them is skreen'd by a Wall 10 feet high. Beſides three Vaults under the great Room, there are Rooms below for the Houſe-keeper and other Conveniencies. The Fronts are propos'd to be of Brick, plaiſter'd over, and all the projecting parts to be of Stone.

Plate LXII.

Another Deſign for *Whitton*, 72 feet in front by 43. I have given two Plans and a Front of it upon this Plate. You aſcend five Steps into a Portico, and thence go into an arch'd Salon of 20 feet by 40, and 25 feet high, lighted from the Fore and Back-Fronts, by Semi-

circular

circular Lights, and two Windows, one on each ſide of the Door. There are four Rooms with Cloſets off of the Salon, and four more over them, with two Stair-caſes. The Offices under-ground are managed as in the foregoing Draught; as alſo the Kitchen and Servants Hall, which are in Courts without-doors.

PLATE LXIII.

A Houſe of 58 by 44 feet, containing ſix Rooms on a Floor, with two Stair-caſes. The Kitchen is on one ſide of the Court, and the Stables on the other, with Rooms over them, and are join'd to the Houſe by circular Arcades. The Rooms on the principal Floor are 12 feet high. The Front is plain, with Architraves round the Windows. The Deſign was made for a Gentleman in *Yorkſhire*.

PLATE LXIV.

A Draught done for a Gentleman in *Eſſex*. I have given on this Plate the general Plan of it, and two Fronts. From a Court of 115 feet by 93, the Angles ſweeping off, you aſcend by five Steps into a Hall of 28 feet by 22, and paſs forward to a Dining-Room of 18 feet by 28 towards the Garden, having on the right a Withdrawing-Room, a Bedchamber and Dreſſing-Room, and on the left a Waiting-Room and a Library of 30 feet by 18. The Body of the Houſe is only 73 feet by 47, the Bedchamber and Cloſet on one ſide, and the Library on the other, going only one Story high. The Rooms on the principal Floor are 16 feet high, and the Chamber Story over them is 12 feet high. On each ſide of the Hall, there is a Stair-caſe, and alſo a Room out of which you go through a Dorick Colonnade to the Offices on each ſide of the Court.

PLATE LXV.

The Plan and Front of a Houſe of ſix Rooms on a Floor with two Stair-caſes, made for a Gentleman in *Oxfordſhire*. The principal Rooms are 16 feet high, and the Chamber Story 11.

PLATE LXVI.

A Deſign of a Houſe for a ſingle Gentleman, 61 feet in front and 33 feet deep. The Hall is 14 feet 6 inches by 24 feet, in which is the Stair-caſe. Beyond that is a Dining-Room of 24 feet by 18, having

two Rooms at each end. On the next Floor there are ſeven ſmall Lodging Rooms, all private. The Ornaments of the Fronts are of Stone, and the reſt of Brick.

Plate LXVII.

The Plan, Upright and Section of a Building of the Dorick Order in form of a Temple, made for a Perſon of Quality, and propos'd to have been placed in the Center of four Walks; ſo that a Portico might front each Walk. Here is a large Octagonal Room of 22 feet and 26 feet high, adorn'd with Niches and crown'd with a Cupola. All the Ornaments of the Inſide are to be of Plaiſter, and the Outſide of Stone.

Plate LXVIII.

A Deſign of a Building for the Right Honourable the Earl of *Oxford*'s Bowling-Green at *Down-Hall* in *Eſſex*. I have here given two Plans, a Front and Section of it; that on the right hand is the Ground-Plan; the Middle part to be open, for ſhelter in caſe of Rain, having a Cloſet on one ſide, and a Stair-caſe on the other. Over this Plan is the Front: The Ruſtick Arcade, Coines, Niches, Venetian Windows, and Modillion-Cornith to be of Stone. The Plan upon the left ſhews the Story one pair of Stairs, wherein there is a Room of 27 feet by 20, and 25 feet high, having a Cloſet, or little Withdrawing-Room, within it of 10 by 20 feet. There are two Venetian Windows to the great Room, and one at each end of the Building which light the Cloſet and the Stair-caſe.

Plate LXIX.

Two other Pavillions propos'd for the ſame place; the one is an Octagon Room of 30 feet, with a Cloſet on one ſide, and on the other a Stair-caſe, which leads to the Waiting Rooms underneath. The other is a Cube of 25 feet, having a Waiting Room on one ſide, and a Cloſet on the other. The Fronts of both were to be plain Brick-work, the Cornith, Window-caſes and Door-caſes to be of Stone.

Plate LXX.

A Pavillion deſign'd for Sir *John Curzon* for his Seat near *Derby*. It is a Cube of 20 feet, adorn'd with three Venetian Windows, circular

cular Niches for Buſto's, and an Entablature ſupported by Ruſtick Coines. There were two of them to have been built oppoſite to one another, on each ſide of a Viſta propoſed to be cut through a Wood, and to be terminated with an Obeliſque upon a Hill fronting the Houſe; the execution of which was prevented by Sir *John*'s Death.

Plate LXXI.

The Plan, Upright and Section of a Room built by the Honourable *James Johnſton* Eſq; at *Twickenham*, being 30 feet over, and 34 feet high, richly adorn'd by *Artari* and *Bagutti* with Fretwork, and the proper Ornaments gilt. It is built with Brick and Stone.

Plate LXXII.

A circular Building in form of a Temple, 20 feet in Diameter, having a Periſtylium round it of the Dorick Order, and adorn'd with a Cupola; erected in his Grace the Duke of *Bolton*'s Garden at *Hackwood*, upon the upper ground of an Amphitheatre, back'd with high Trees that render the Proſpect of the Building very agreeable.

Plate LXXIII.

Two Uprights of another Pavillion built at *Hackwood*. The Ruſtick Front looks upon a fine piece of Water, and the other on a beautiful Parterre.

Plate LXXIV.

The Plan and Section of the foregoing Pavillion.

Plate LXXV.

The Plan, Upright and Section of a Pavillion for the Right Honourable the Lord Viſcount *Cobham* in his Garden at *Stow* in *Buckinghamſhire*.

Plate LXXVI.

Another Deſign for two Pavillions at *Stow*; both built of Stone in the ſame form without; but within the one is an Octagon Room of 24 feet; the other is divided into Rooms, and made a Dwelling-houſe for a Gentleman.

PLATES LXXVII, LXXVIII.

Eight ſquare Pavillions for my Lord *Cobham* and others,

PLATE LXXIX.

Four Summer-houſes in form of Temples, Deſign'd for ſeveral perſons.

PLATE LXXX, LXXXI.

Eight more of an Octagon form.

PLATE LXXXII.

Two Seats for the ends of Walks.

PLATE LXXXIII.

Two other Seats for the ſame purpoſe.

PLATE LXXXIV.

Two Draughts of a Building for the Menagery at *Hackwood*. The Portico of the one is with Arches, and the other with Columns; having a Room at each end, and two Rooms behind for the perſon that looks after the Pheaſants. That with the Columns is built.

PLATE LXXXV.

Three Draughts of Obeliſques. The Antients have left us in the dark as to the Proportion of theſe Ornaments with reſpect to their Height. Thoſe at *Rome* being all different, there can be no Rule taken from them. I have in theſe Draughts ſhewn three different Proportions for them; *viz.* 8, 7, and 6 times the bigneſs at the Bottom to the Height. The firſt (tho' neareſt to that before St. *Peter*'s) appearing too high, and the laſt too low, I ſhould recommend the other, as a Medium between the two Extremes; as likewiſe the following Rules to be obſerved in forming them; *viz.* The Obeliſque to diminiſh one Third, the Diamond Point to form a Rectangle, the Baſe to be in height half the thickneſs of the Bottom of the Obeliſque, and the Baſe, Pedeſtal and Plinth to be three times that Thickneſs.

Plate LXXXVI.

Three Draughts of Obeliſques, more ornamental than the former: They keep the ſame Proportion with them; only that upon the left hand has four times the thickneſs of the Obeliſque at bottom to the height of its Pedeſtal, becauſe of the Ornaments upon it. The top-part may be made in the manner here drawn, or with other Ornaments at diſcretion. The Antients never placed their Obeliſques upon moulded Baſes; but *Dominico Fontana* and others have placed them upon Baſes, which, in my opinion, is a great addition to their beauty; however, that may be done or not at pleaſure.

Plate LXXXVII.

Three Deſigns for Columns, proper for publick Places or private Gardens; *viz.* a plain Dorick Column upon its Pedeſtal with a Vaſe a-top, a fluted Column properly adorn'd, and a Ruſtick froſted Column, with a Figure a-top, as I have made them for ſeveral Gentlemen. The Proportions of them are mark'd upon an upright Line, divided into ſo many Diameters of the Column for the Height

Plate LXXXVIII.

Six Draughts of Peers for Gates, and three Deſigns of Iron-work betwixt them.

Plate LXXXIX.

Two other Deſigns of Peers, with Iron-work.

Plate XC.

Two Deſigns for Peers and Iron-work for large Courts.

Plate XCI.

Three Draughts of Chimney-pieces, with Ornaments over them for Pictures, done for ſeveral Gentlemen.

Plate XCII.

Three Deſigns of Chimneys done for Meſſ. *Clark* and *Young* at *Rowhampton.*

Plates XCIII, XCIV, XCV, XCVI, XCVII.

Thirty eight Deſigns of Chimney-pieces, done for ſeveral places.

Plates XCVIII, XCIX.

The Proportions of Gates and Doors, ſquare or arch'd, according to the five Orders of Architecture.

Plates C, CI, CII, CIII, CIV, CV, CVI, CVII.

Twenty four Draughts of Door-Caſes made for ſeveral places; ſome to the proportion of twice the width to the height, and others to twice the width and a ſixth Part.

Plate CVIII.

Nine Deſigns for Windows; ſome made to the proportion of twice the width to the height, and others to twice the width and a ſixth.

Plate CIX.

Nine Draughts of Niches differently dreſs'd: Their Proportion is 2 ½ the width to the height.

Plate CX.

Two round Windows made for the Pediments of St. *Martin*'s Church; the lower one is executed.

Plate CXI.

The Monument of his Grace *John* Duke of *Newcaſtle*, in *Weſtminſter-Abbey*. The Deſign is very grand, and executed at a great expence; the Marbles are rich, and the Figures well perform'd. This Draught was pitched upon amongſt many others made for this Monument, and was executed by Mr. *Francis Bird*, the Sculptor.

Plate CXII.

The Monument of *Matthew Prior*, Eſq; in *Weſtminſter-Abby*. The Marbles are very good, and the Maſonry is well perform'd. The Figures, repreſenting the Muſe *Clio* on one ſide, and Hiſtory on the other, with the Boys a-top, are very well perform'd by Mr. *Rysbrack*, an

an excellent Sculptor. Mr. *Prior*'s Buſto was done at *Paris* by M. *Coizivaux*, Sculptor to the King of *France*.

PLATE CXIII.

A Monument now making to the Memory of *Edward Colſton*, Eſq; to be erected at *Briſtol*. The Figures are by Mr. *Rysbrack*.

PLATE CXIV.

A Monument erected at *Bolſover* in *Derbyſhire*, by the Right Honourable the Earl and Counteſs of *Oxford*, to the Memory of *Henry* Duke of *Newcaſtle*, and others of the *Cavendiſhe* Family buried there.

PLATE CXV.

A Monument for Mrs. *Catharina Bovey*, placed in *Weſtminſter-Abby*. The Figures are very well handled by Mr. *Rysbrack*.

PLATE CXVI.

A Deſign for a Monument for His Grace the late Duke of *Buckingham*.

PLATE CXVII.

A Monument for a Gentleman in the Country.

PLATE CXVIII.

A Monument for a Noble Lord and Lady, executed with ſome variation.

PLATE CXIX.

A Deſign of a Monument for a Perſon of Quality.

PLATE CXX.

A Monument erected in *Weſtminſter-Abby* for the Right Honourable the Marchioneſs of *Annandale*.

PLATE CXXI.

A Monument ſet up by *Montague-Gerrard Drake*, Eſq; in the Church of *Agmondeſham*, for his Father and Mother.

PLATE CXXII.

Three Monuments. The middlemoſt is Mr. *Smith*'s in *Weſtminſter-Abby*; the Figure and Medal done by Mr. *Rysbrack*. The two others are done in the Country; the one for a Lady, the other for a Gentleman.

PLATE CXXIII.

Three Monuments: The middle one is Sir *John Bridgman*'s ſet up at *Aſhton* in *Warwickſhire*, and the others for two Ladies.

PLATE CXXIV.

Three Monuments: The middle one is *Ben. Johnſon*'s, erected at the charge of the Right Honourable the Earl of *Oxford*, in *Weſtminſter-Abby*; that upon the right was deſign'd for another Poet, and the other for Mr. *Wanley*, his Lordſhip's Librarian.

PLATE CXXV.

Three Monuments made for the Country.

PLATE CXXVI.

Three Monuments Deſign'd for ſeveral places.

PLATE CXXVII.

Three Monuments with Pyramids: The middle one is ſet up for *Robert Stuart*, Eſq; in St. *Margaret*'s Church, *Weſtminſter*.

PLATES CXXVIII, CXXIX.

Six Compartments for Monumental Inſcriptions, upon black Marble grounds.

PLATES CXXX, CXXXI, CXXXII.

Nine large Compartments for Inſcriptions, or Coats of Arms.

PLATES CXXXIII, CXXXIV, CXXXV.

Eighteen ſmall Compartments for Monumental Inſcriptions.

PLATES CXXXVI, CXXXVII.

Sixteen Deſigns for Sarcophagus's, or Monumental Urns, in the Antique Taſte.

PLATE CXXXVIII.

Three Deſigns for Vaſes, done for the Right Honourable the Earl of *Oxford*. There are two Vaſes well executed in Portland Stone according to the middle Draught, which are ſet upon two large Peers on each ſide of the principal Walk in the Garden at *Wimpole* in *Cambridgeſhire*.

PLATES CXXXIX, CXL, CXLI, CXLII, CXLIII, CXLIV.

Fifty four Draughts of Vaſes, *&c.* in the Antique manner, made for ſeveral perſons at different times. Many of them have been executed both in Marble and Metal.

PLATE CXLV.

Eight Draughts of Marble Ciſterns for Buffets.

PLATE CXLVI.

Six other Ciſterns rais'd upon Pedeſtals, which may alſo ſerve for Fonts.

PLATE CXLVII.

Eight Deſigns for Marble or Stone Tables, for Gardens or Summer-Houſes.

PLATES CXLVIII, CXLIX.

Eighteen Deſigns for Pedeſtals of Dials. In my Opinion it is much better for Gentlemen to have Pedeſtals of this ſort, than to have their Dials ſupported by Figures, unleſs they be very well executed: Theſe may be done by a common Workman, and are equally uſeful and leſs expenſive.

PLATE CL.

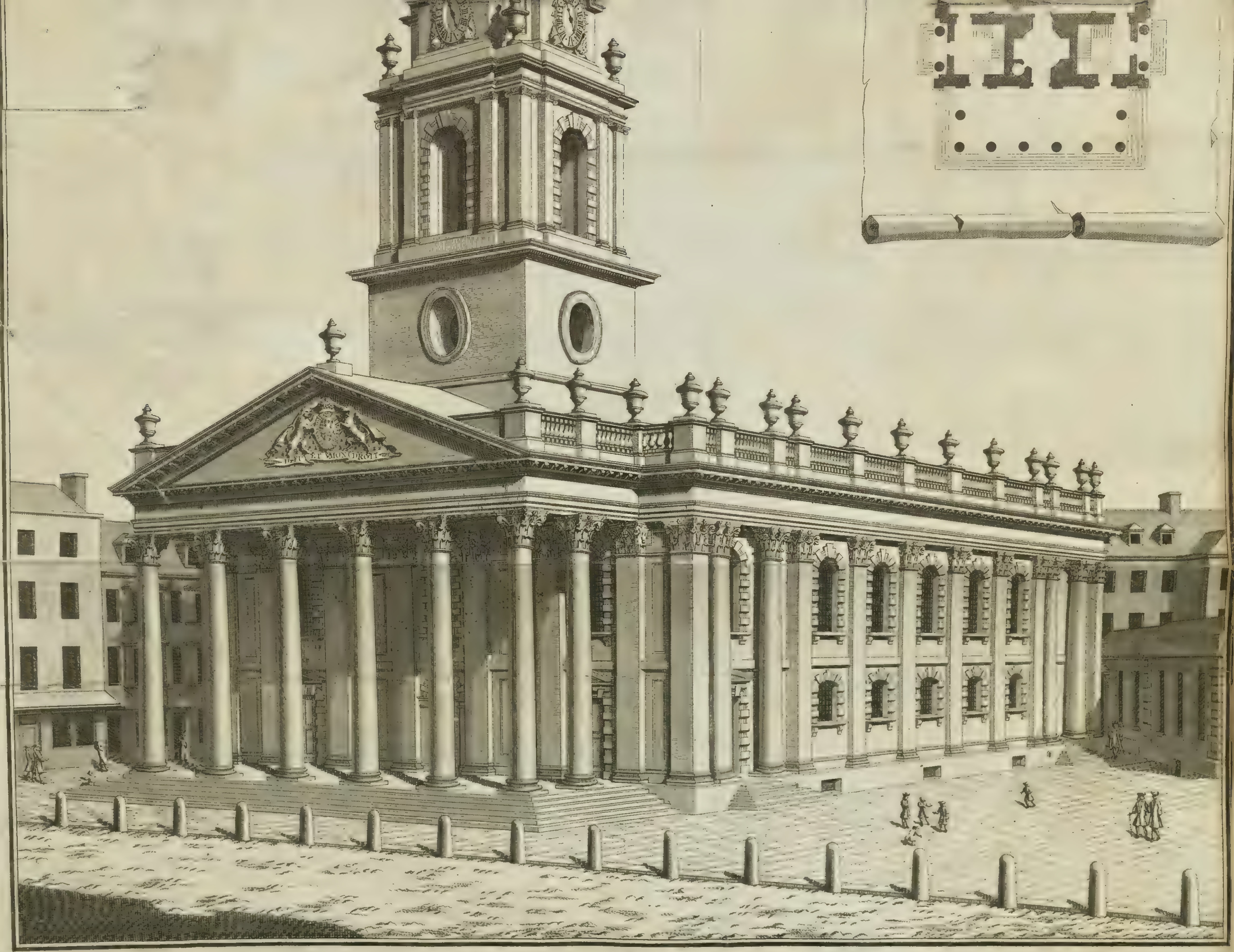
Fifteen Pedeſtals for Buſto's.

F I N I S.

A Perspective View of St. Martins Church.

Jacobo Gibbs Architecto

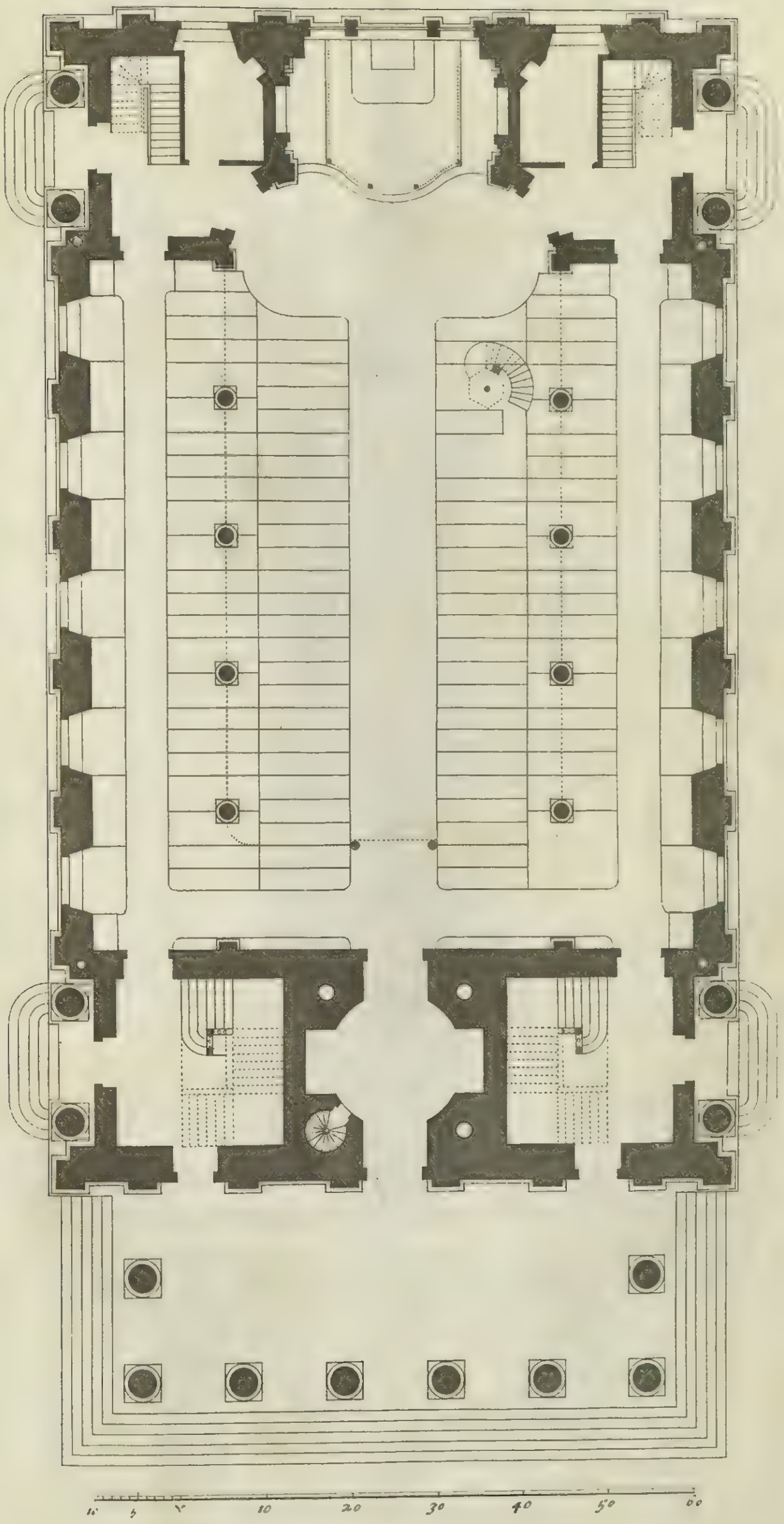
H:Hulsbergh Sculp



A Perspective View of S.t Martins Church.

Jacobo Gibbs Architecto

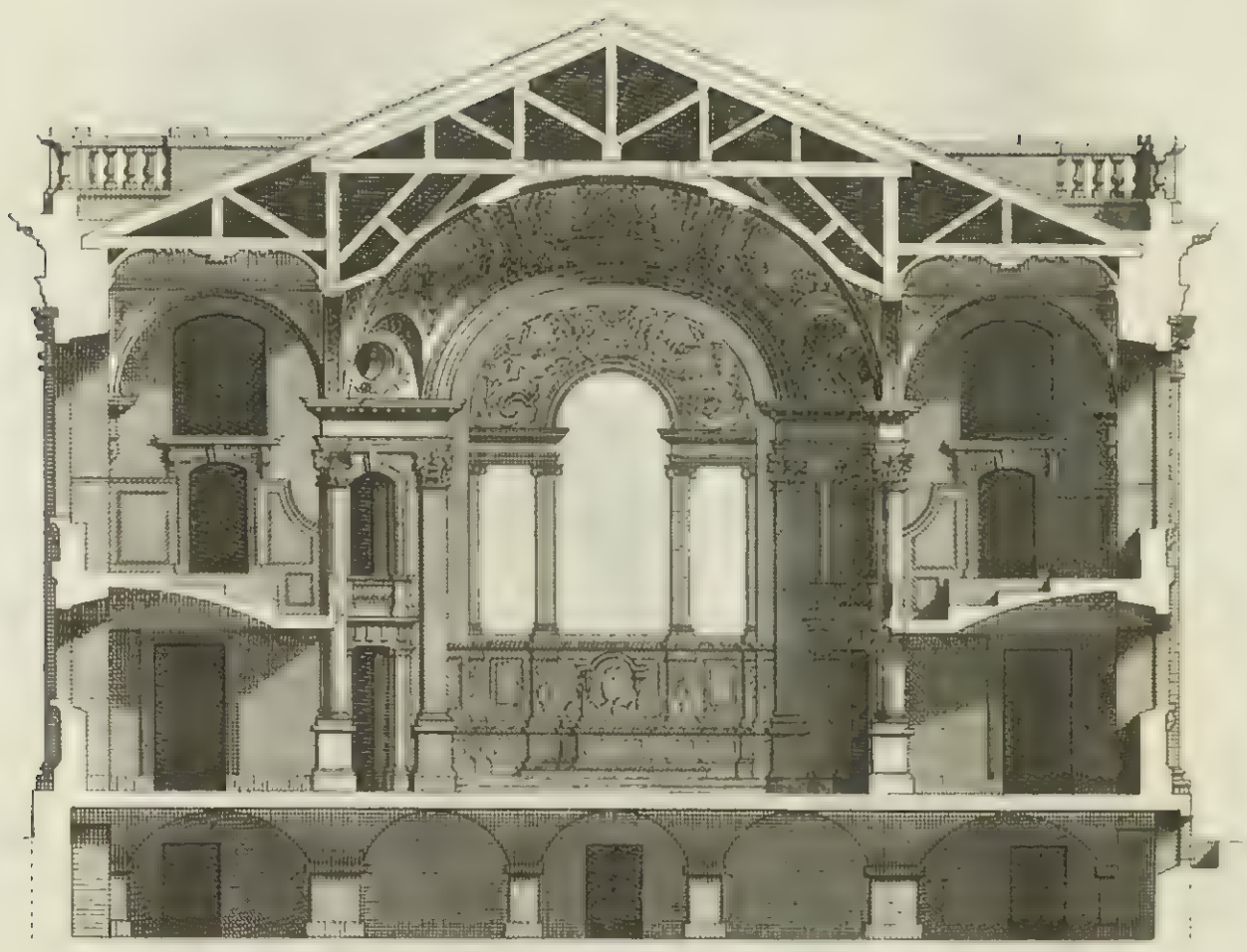
H:Hulsbergh Sculp



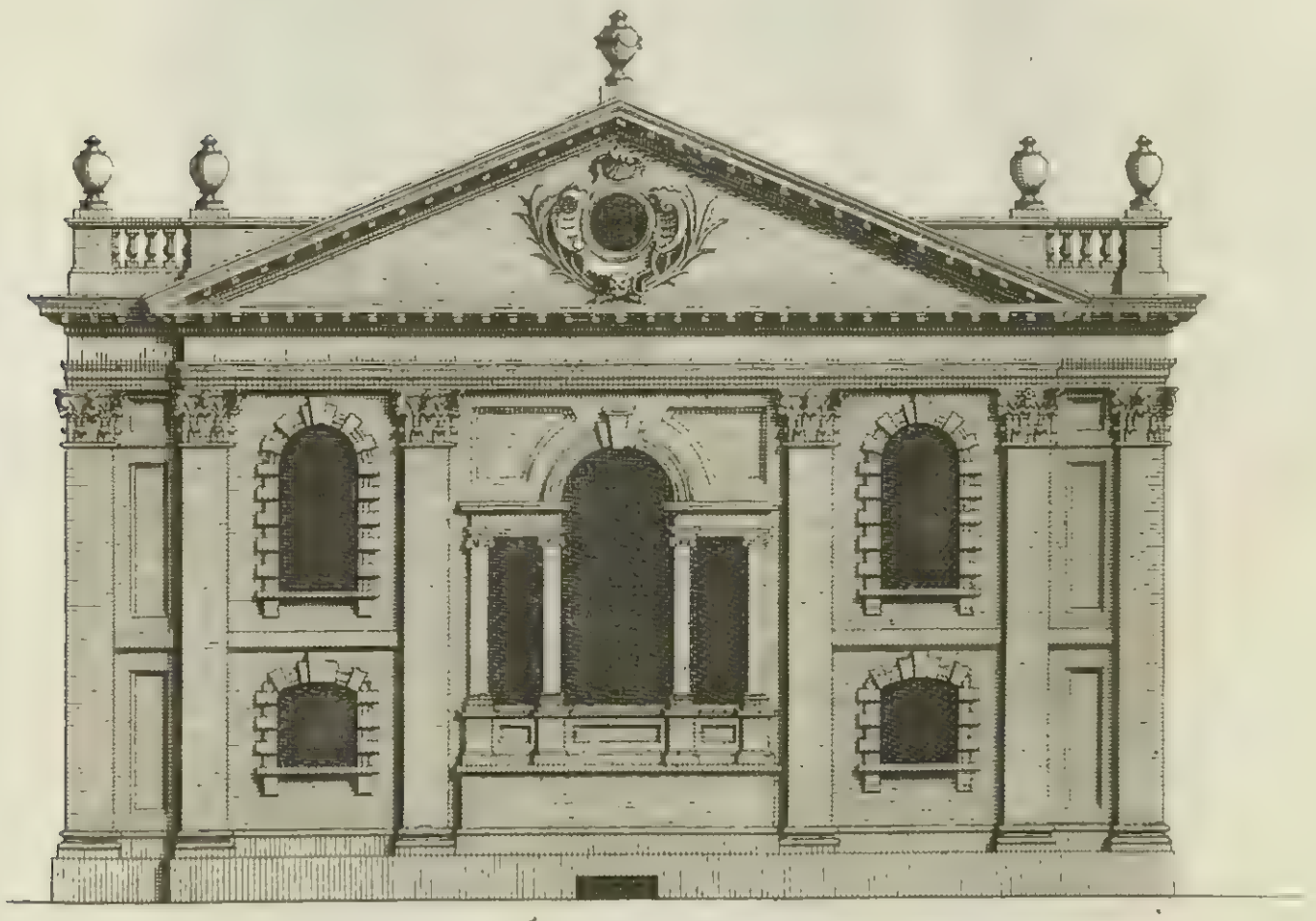
The Plan of the Church of S.t Martin.

Jacobo Gibbs Architecto. *H. Hulsbergh Sculp.*

Jacobo Gibbs Architecto. *The West front of S^t Martins Church.* H Hulsbergh Sculp.



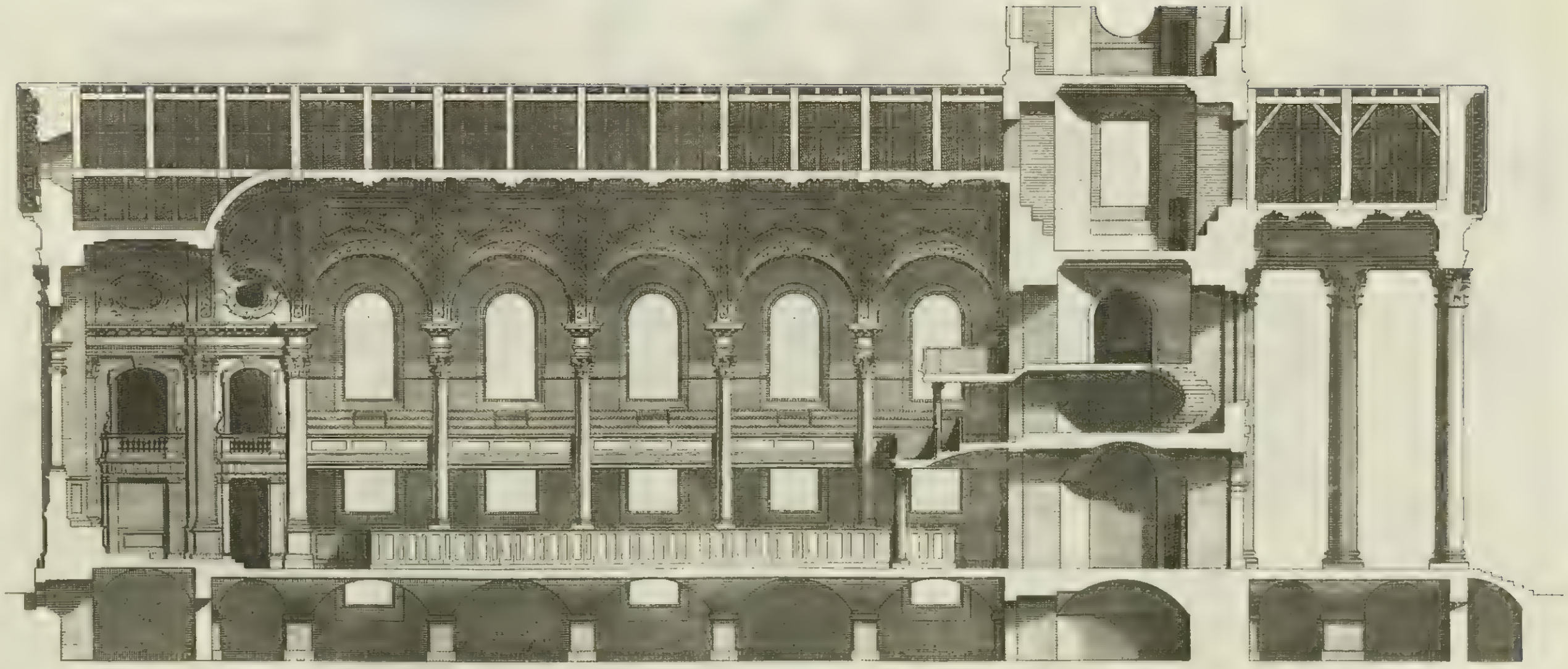
Section from South to North



The East End

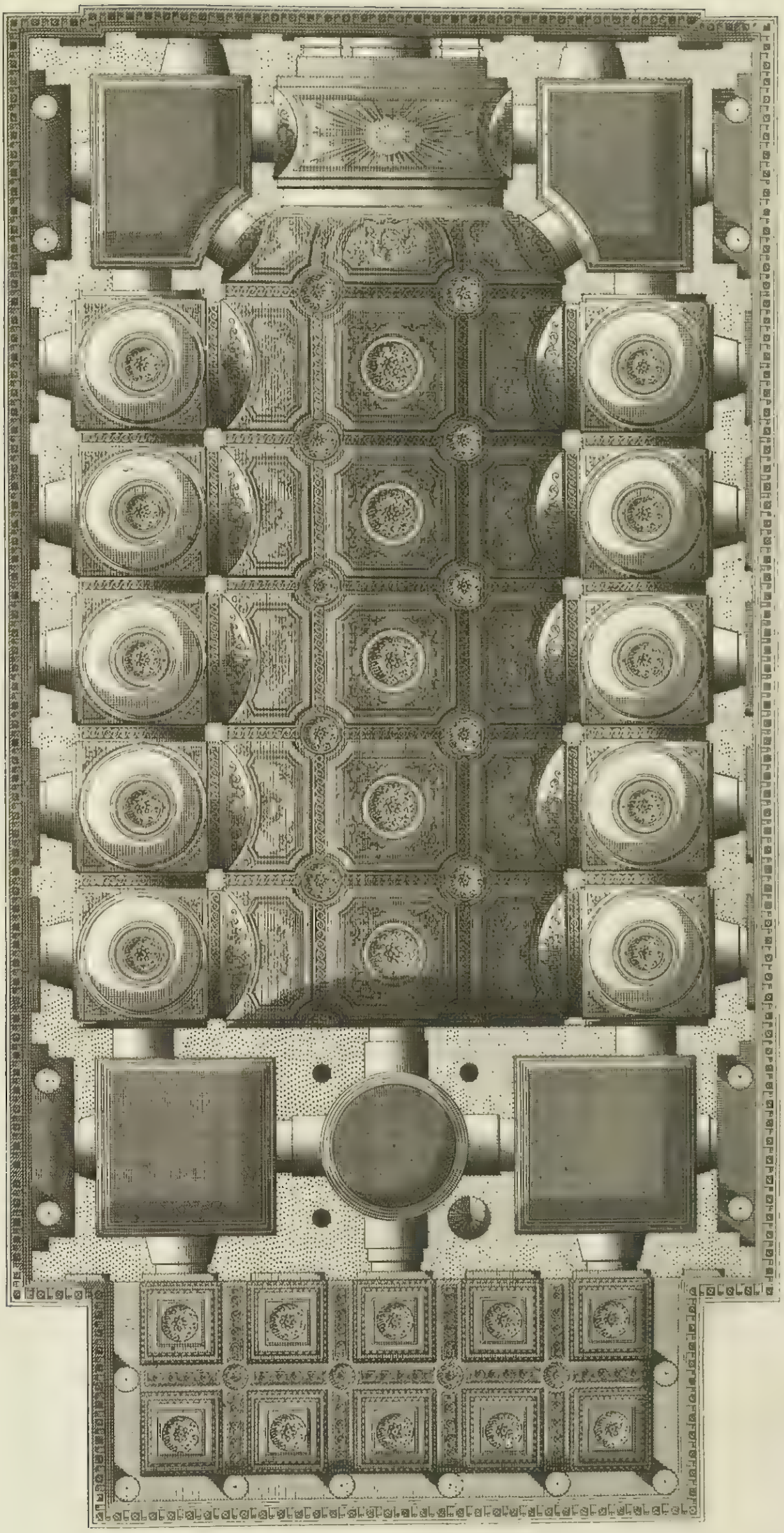
Jacobo Gibbs Architecto

H. Hulsbergh Sculp:



The Section from East to West of St. Martins Church.

Jacobo Gibbs Architecto. *H: Hulsbergh Sculp:*

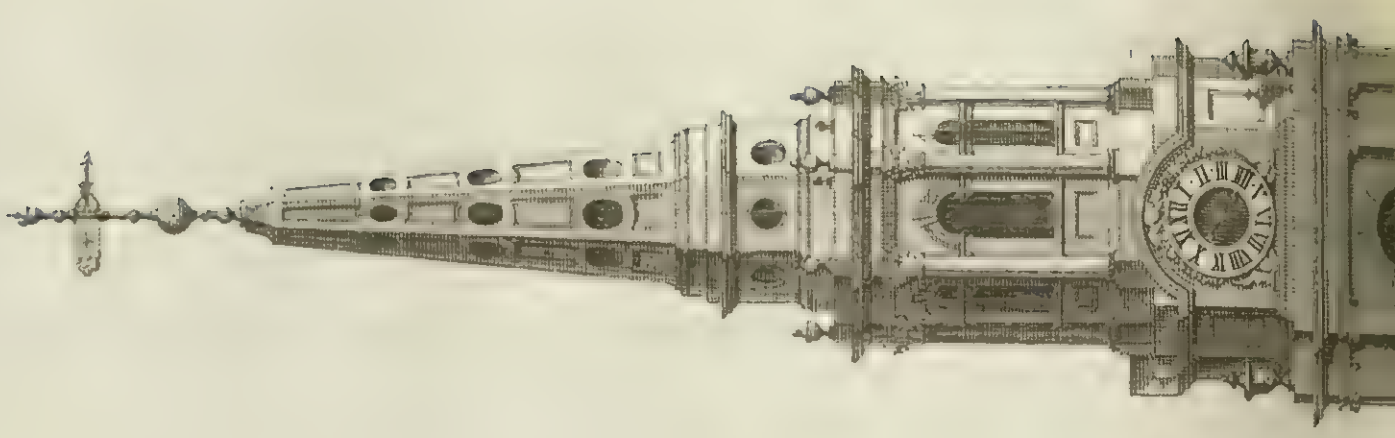


The Ceiling of the New Church of St. Martin.

Jacobo Gibbs Architecto.

H. Hulsbergh Sculp:

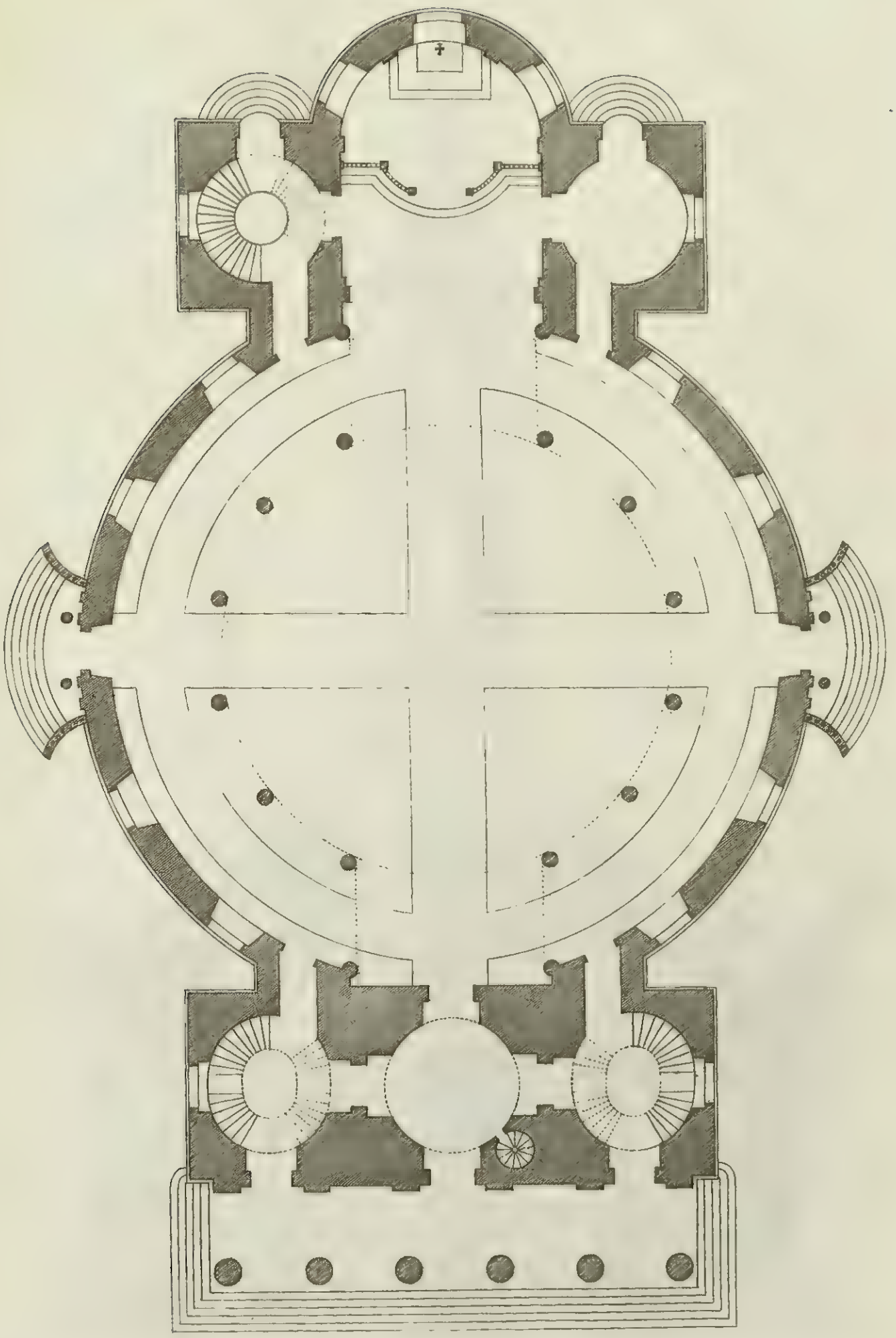
P. 7



The North Side of S.t Martins Church.

Jacobe Gibbs Architecte *H:Hulsbergh Sculp*

p 8

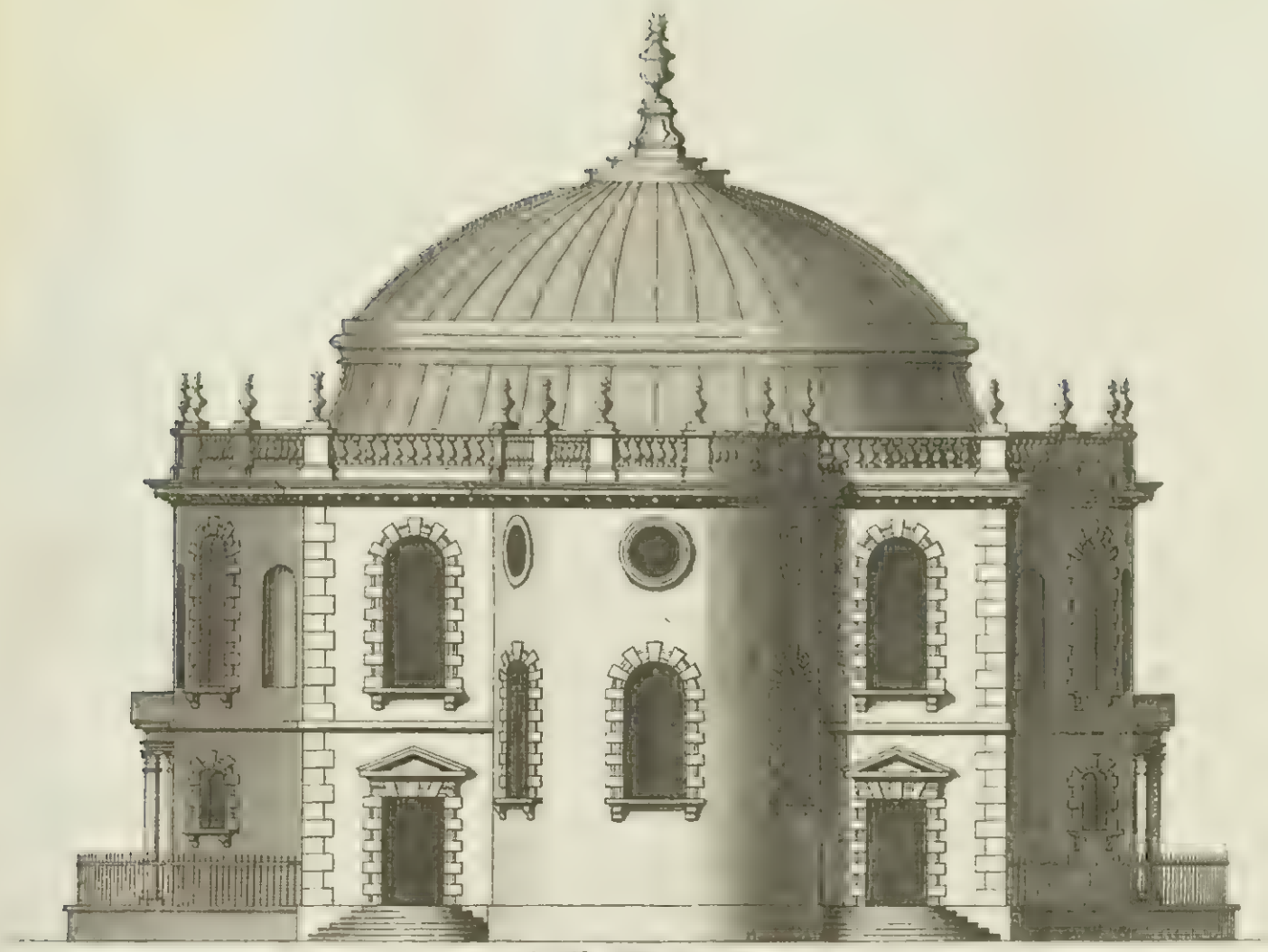


10 20 30 40 50 60 70 80 90 100

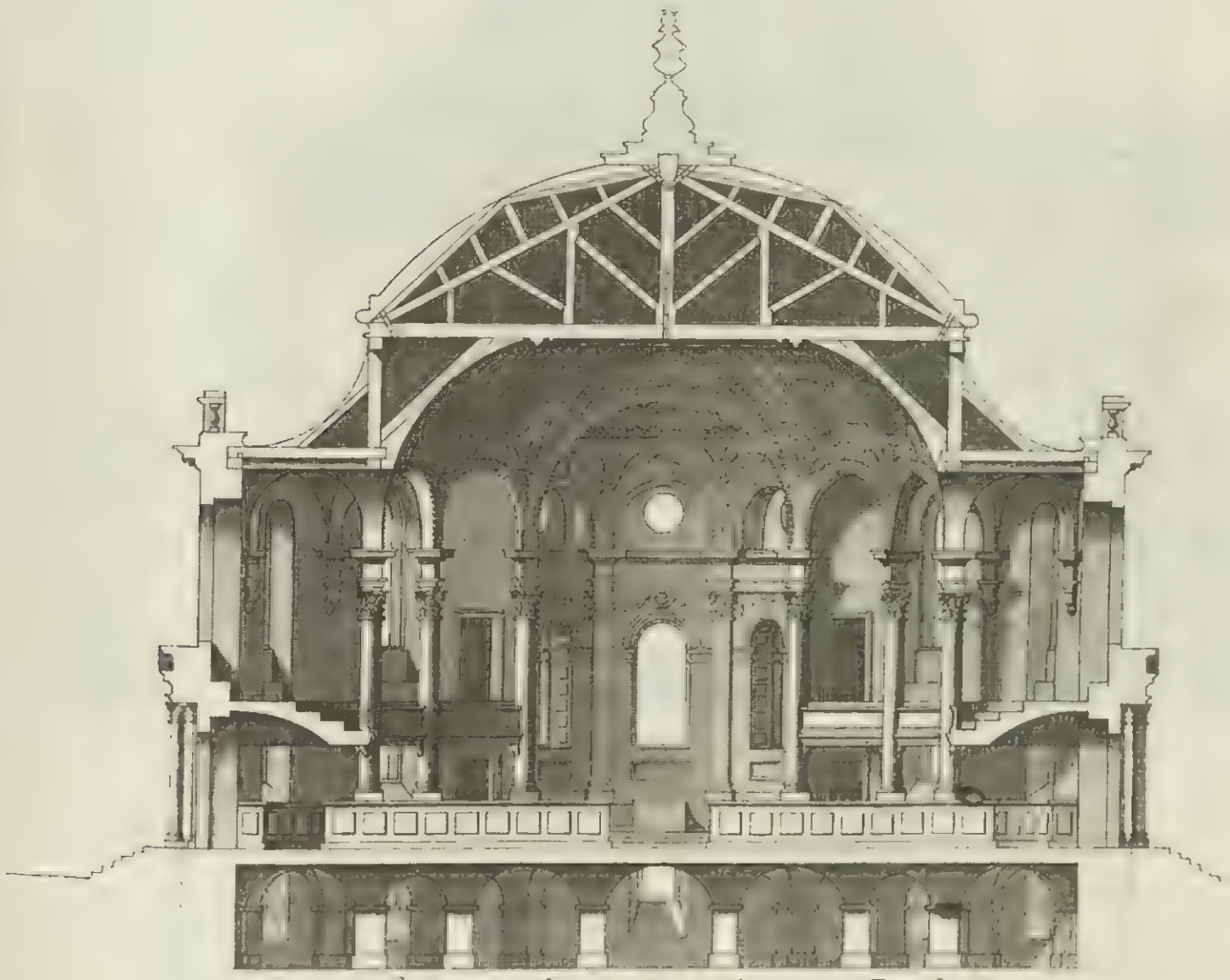
Ja: Gibbs Arch: del: *The West End.* H. Hulsbergh Sculp:

10 20 30 40 50 60 70 80 90 100 110 120

J. Gibbs Arch: del. *The North Side.* *H. Hulsbergh Sculp*



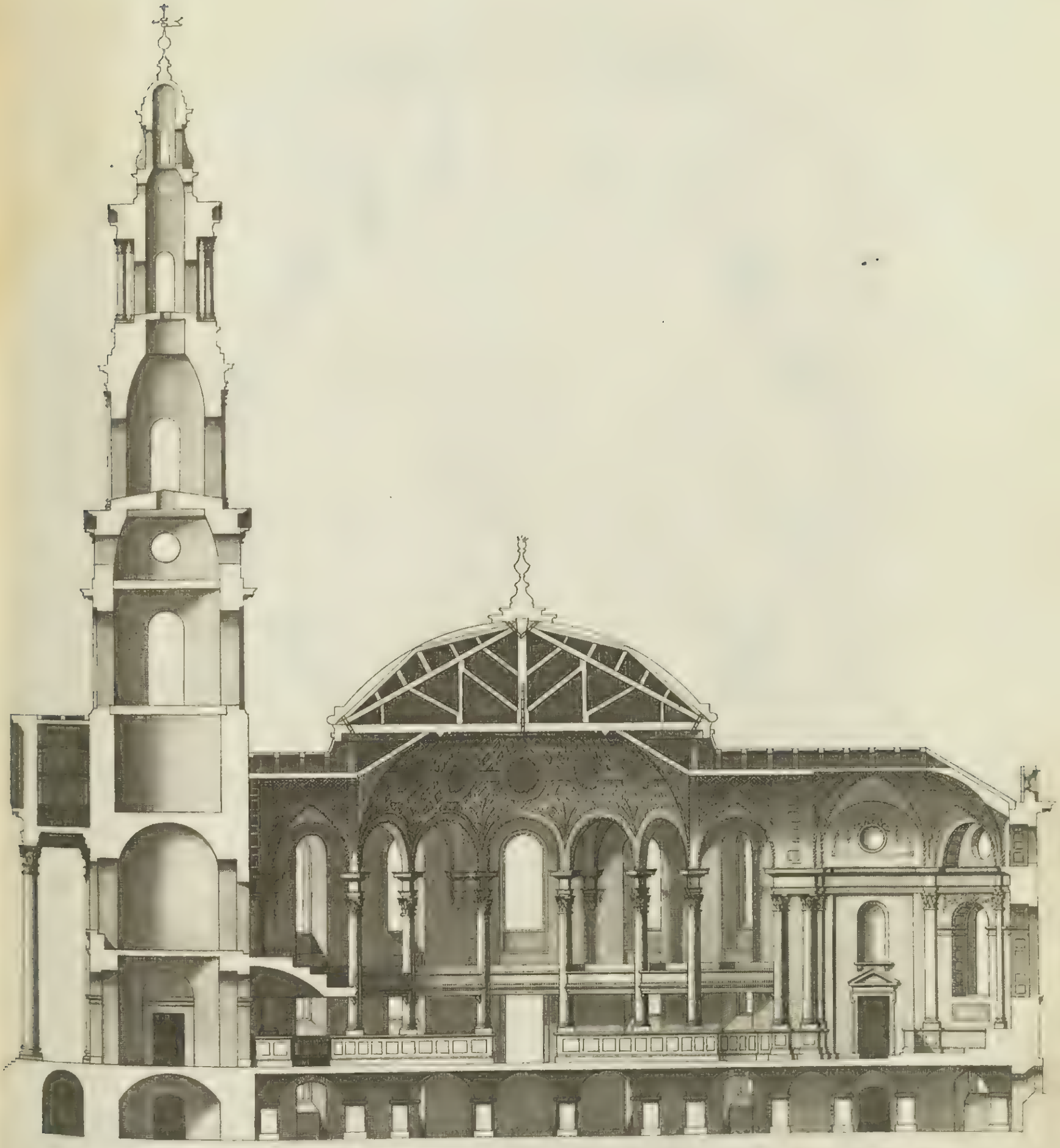
The East End



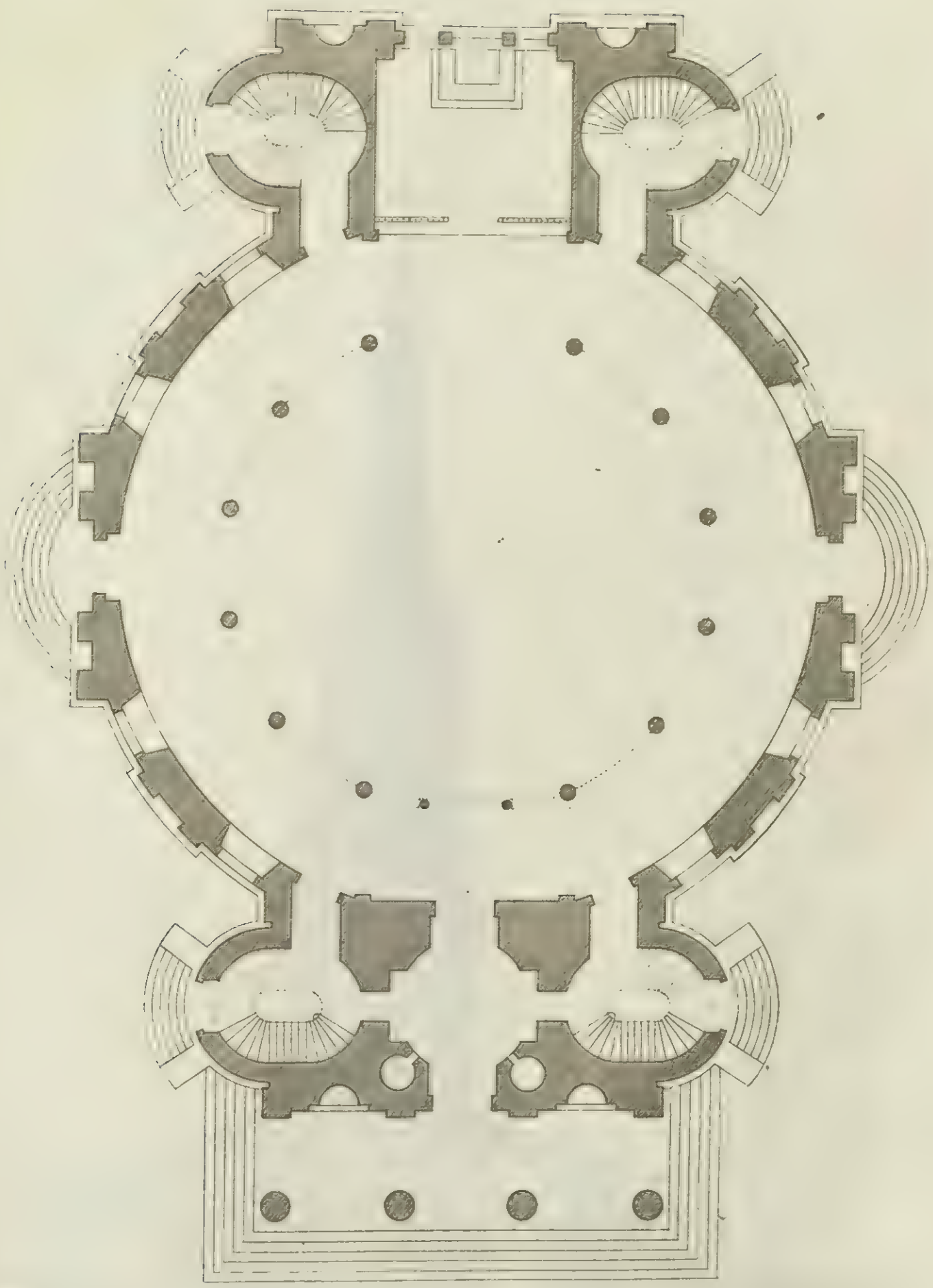
Section from South to North

Inigo Jibbs Archt. del:

J. Harris sculp



The Section from East to West.



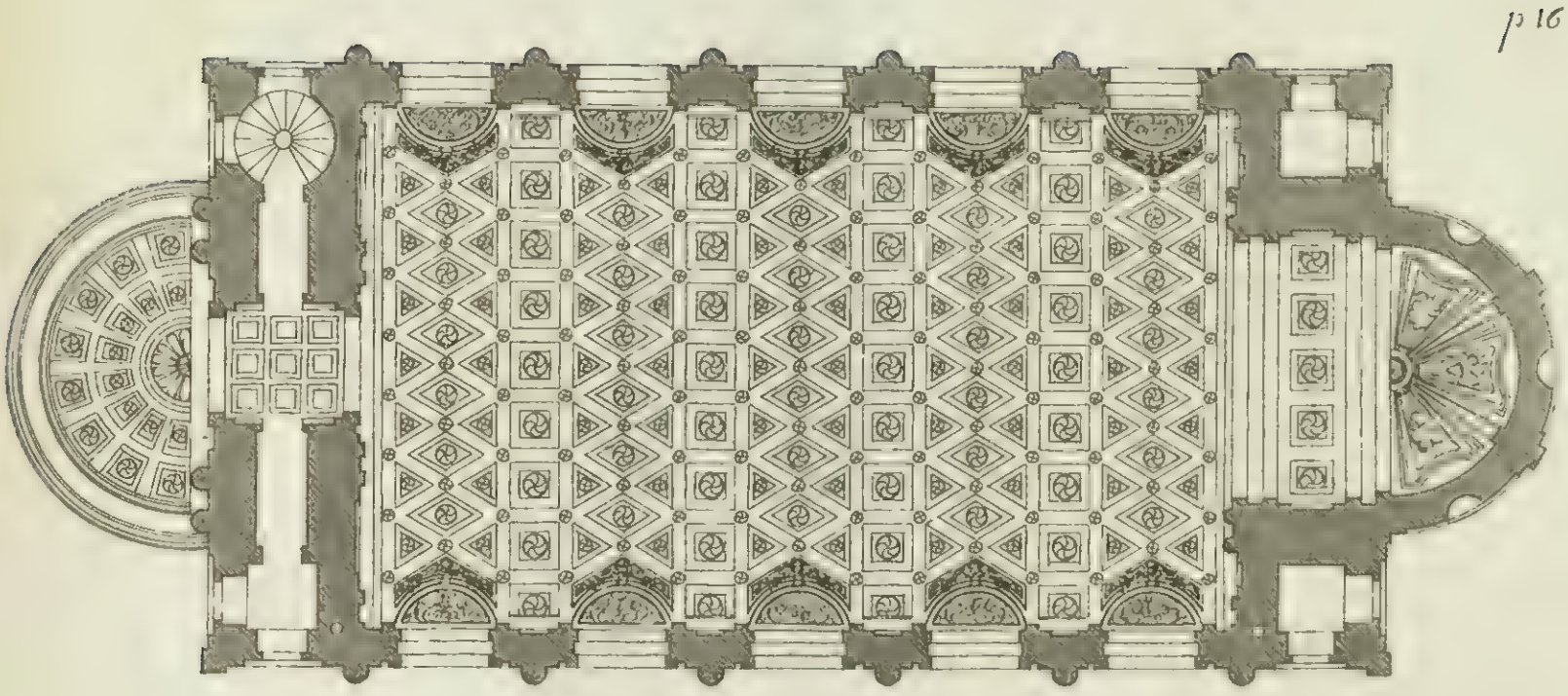
West End.

Sc. Gilbert Arch.

J. Harris Sculpt.

South Side.

p. 16



Plan of the Upper Order.

Plan of the Under Order.

Jacobus Gibbs Archt. inven.t et del.t

The West-end

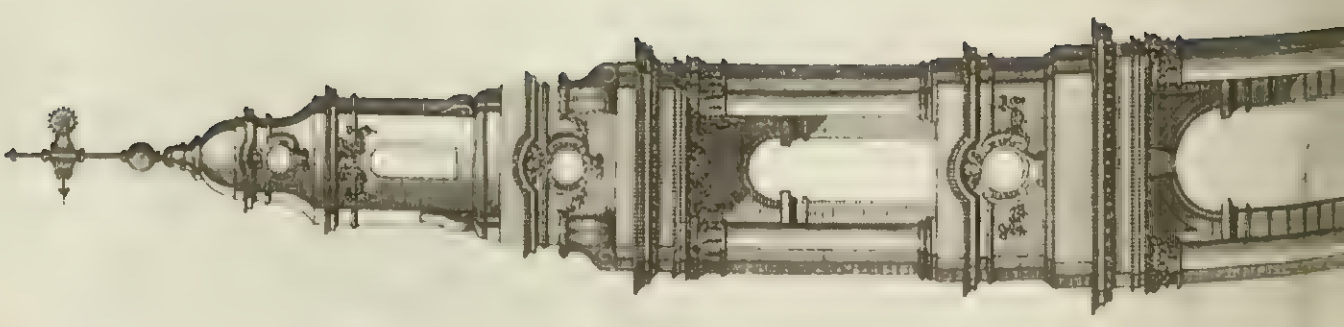
Ja: Gibbs Archt: del:

H Hulsbery Sculp

The East end.

Ja: Gibbs Arch Del:

HHulfbergy Sculp:



The South side.

Ja: Gibbs Archt del

J. Cavi... Sc.

Jacob Gibbs. Architect.

P. Kirkall sculp.

Prospectus Templi S.tæ Mariæ Londini in vico dicto the Strand, Architectura Jacobi Gibbs.

Ja: Gibbs Archi: inven: et del: *Jo: Harris fec:*

Plan of the Upper Order.

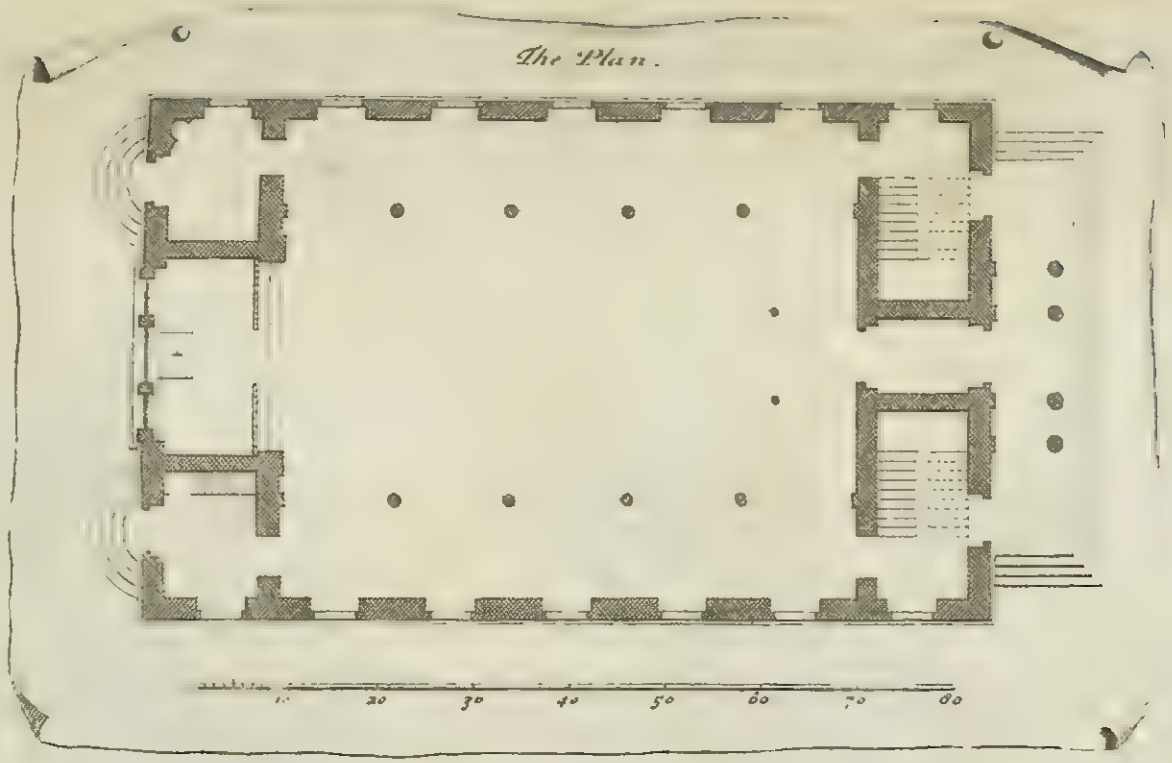
Plan of the under Order.

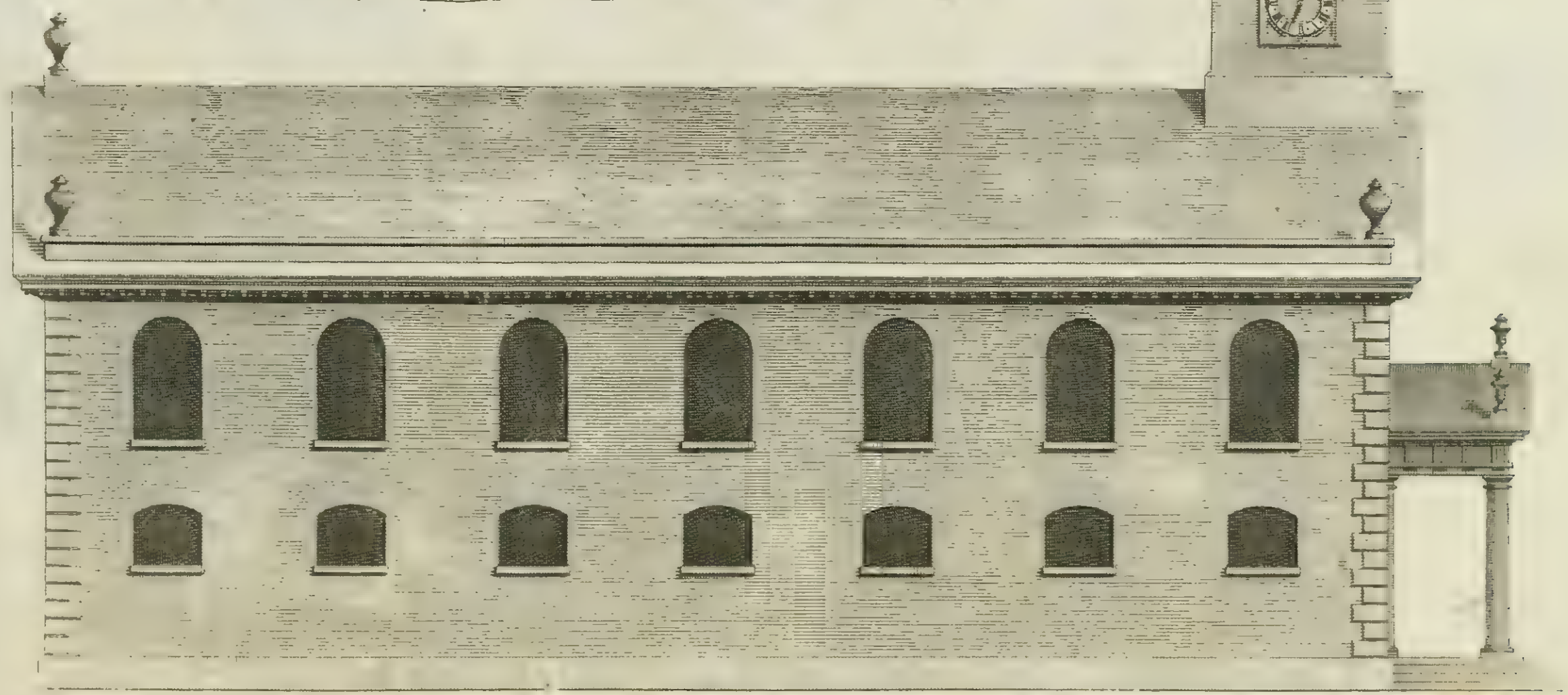
Jacobus Gibbs Arch: inven.t & del.t *I. Harris sc.t*

The West end.

Ja: Gibbs Archt. del.

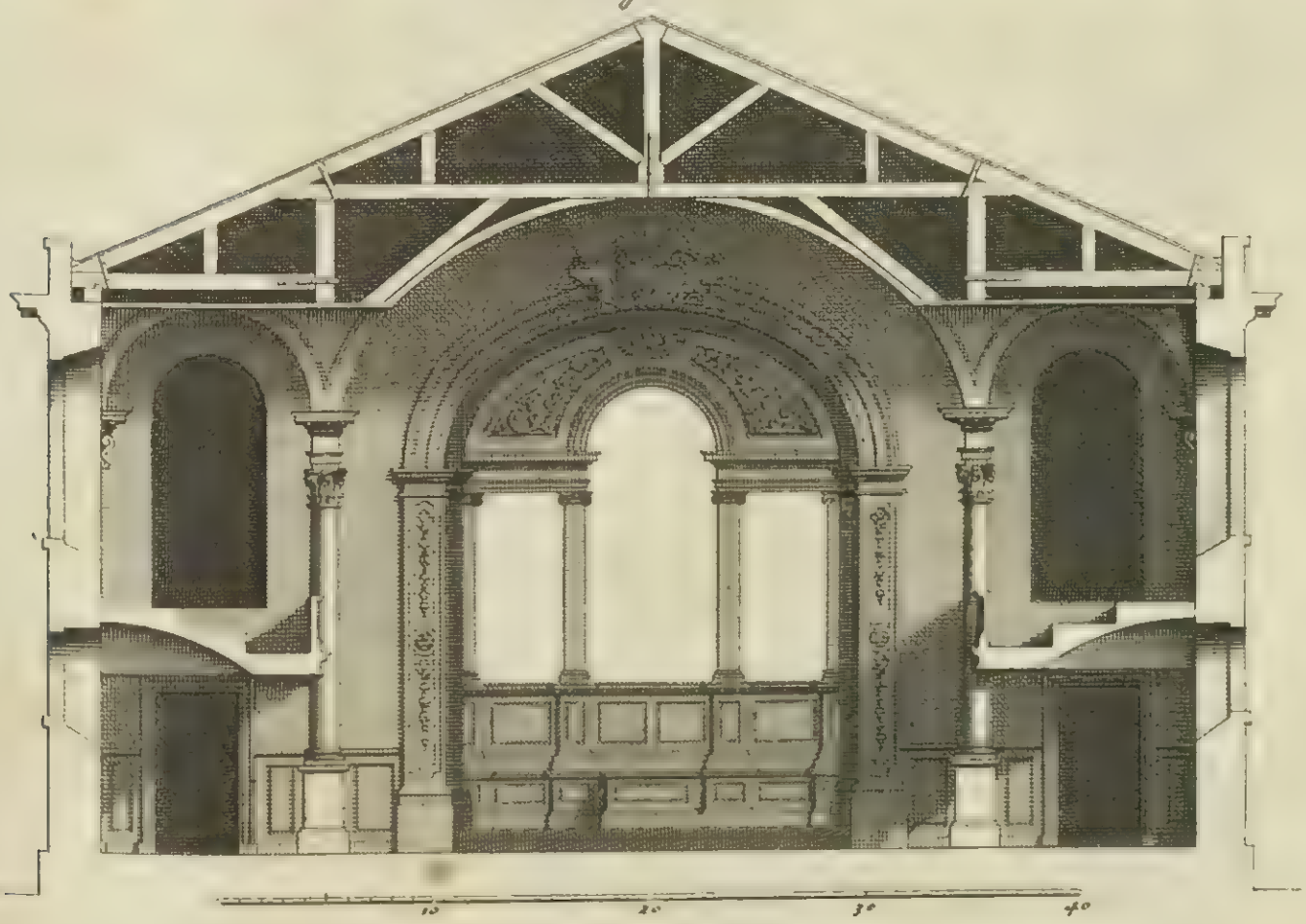
J. Harris Sc.





The North Side.

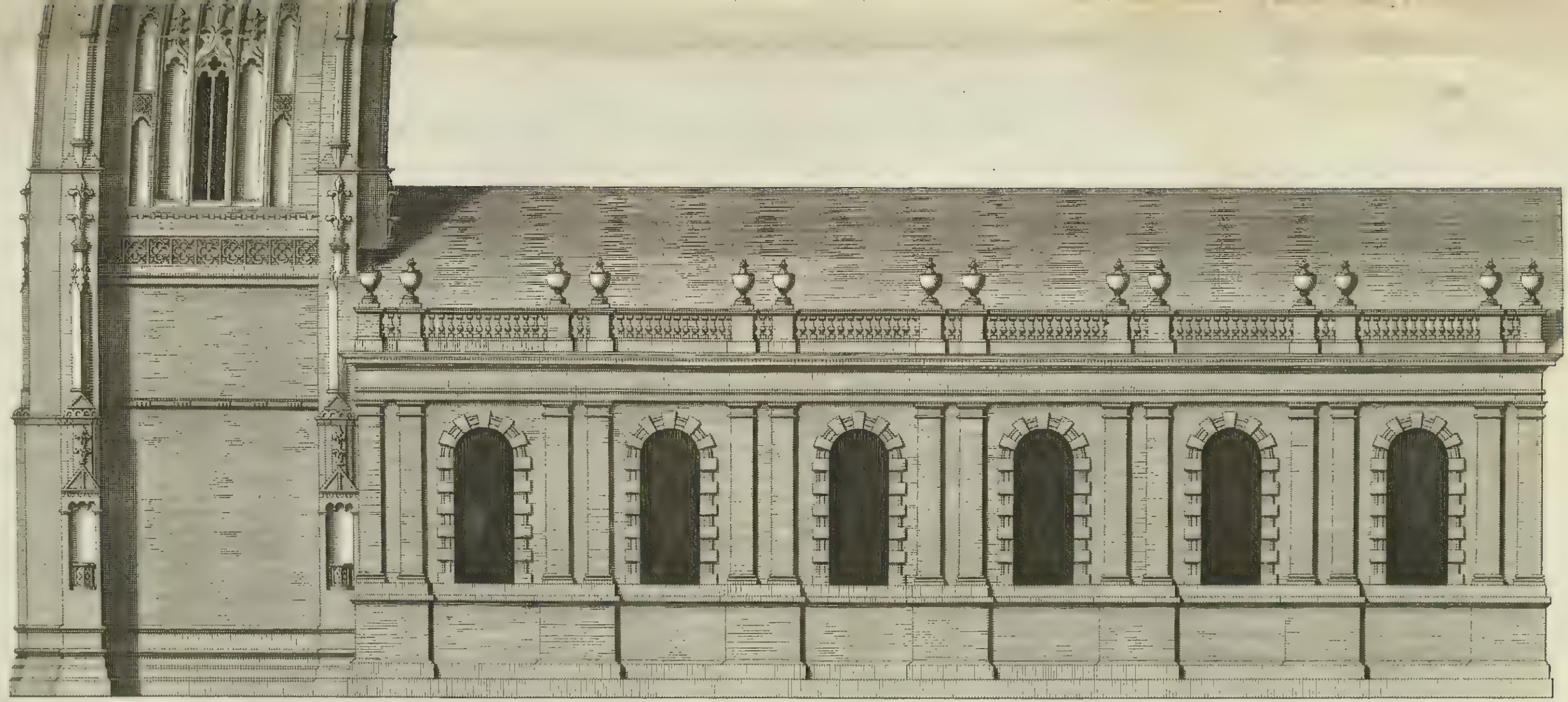
The West Front



The Section from South to North .

Ja: Gibbs Arch: del:

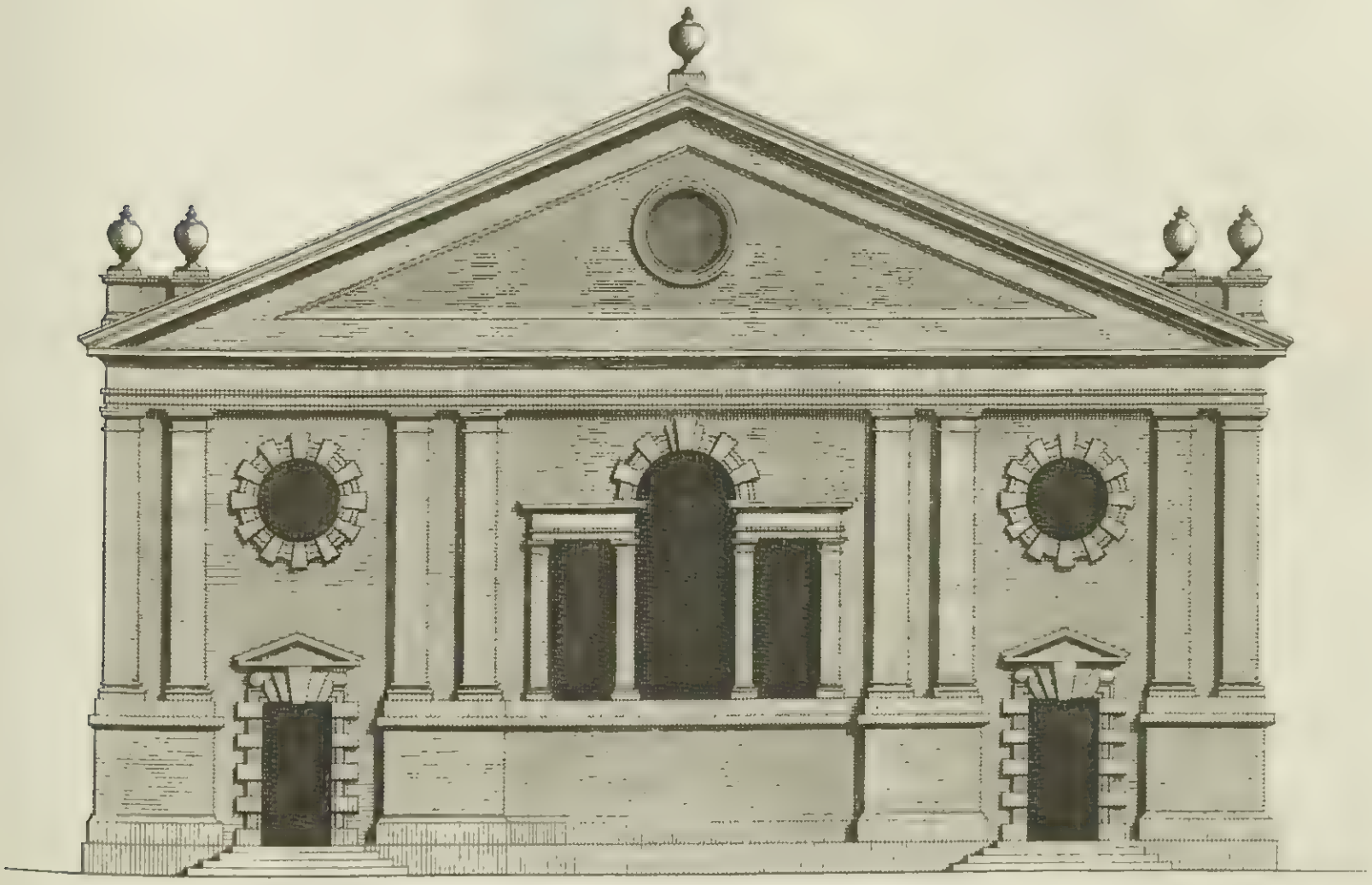
H: Hulsbergh Sculp:



Australe latus Ecclesiæ Omnium Sanctorum, apud Derbienses, mox ab imis instaurandæ, unà cum Sepulchrali Monumento inquo Reliquiæ Prænobilis Devoniæ Prosapiæ conduntur, Stante adhuc Turri magnificâ, quæ ad 178 pedes caput sublime attollit, Minister & Parochiani ejusdem Ecclesiæ Duci Devoniensi, Viro non minùs integris moribus, quàm splendidis Natalibus illustri, humillimè dediarant.

Delineavit Ja: Gibbs. Sculp: H: Hulsbergh.

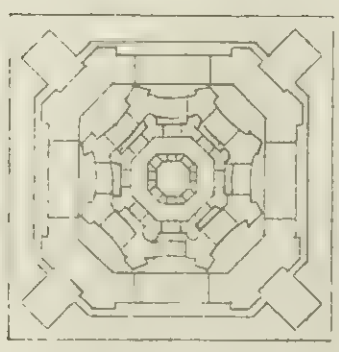
The Section .



The East end of the New Church att Derby .

Jacobo Gibbs Architecto.

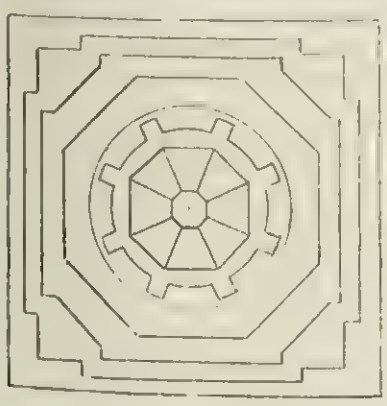
H:Hulsbergh Sculp .

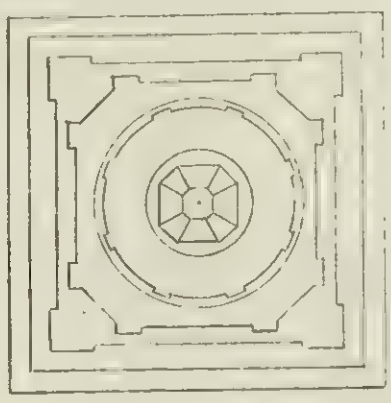


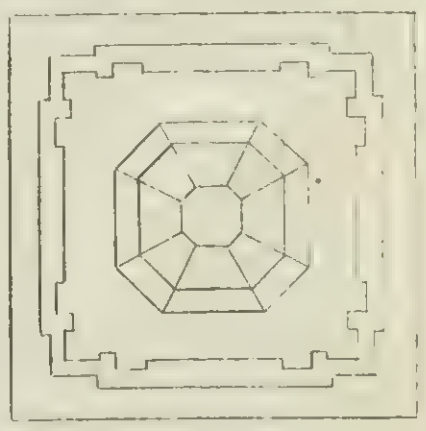
10 5 0 10 20 30 40 50 60 70 feet

Jacobo Gibbs Architecto

H. Hulsbergh Sculp:

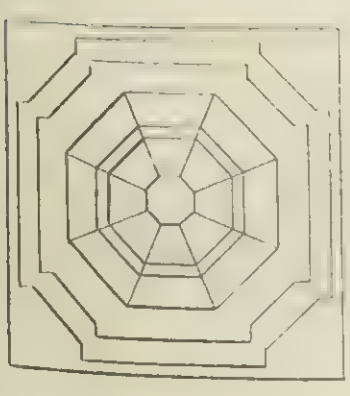


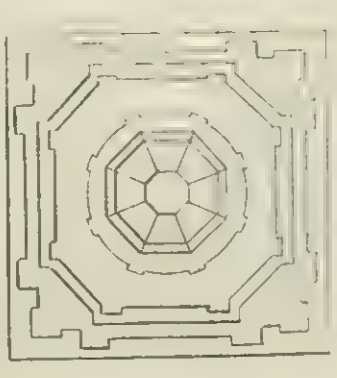


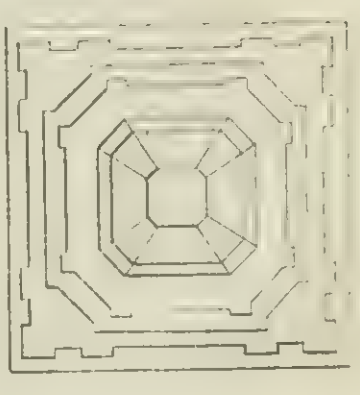


Jacobo Gibbs Architecto.

E. Kirkall sculp.





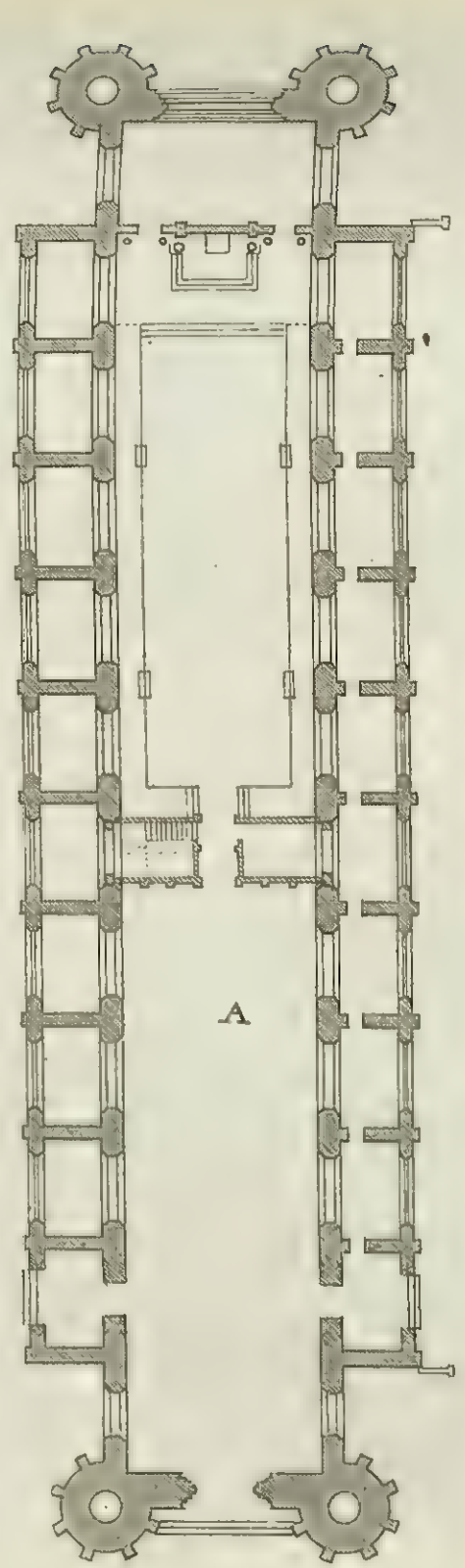


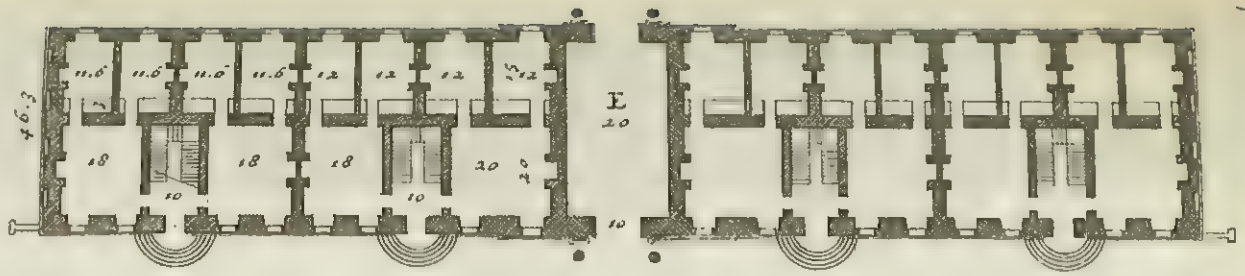
Jacobo Gibbs Architecto.

E. Kirkall sculp.

Jacobo Gibbs Architecto

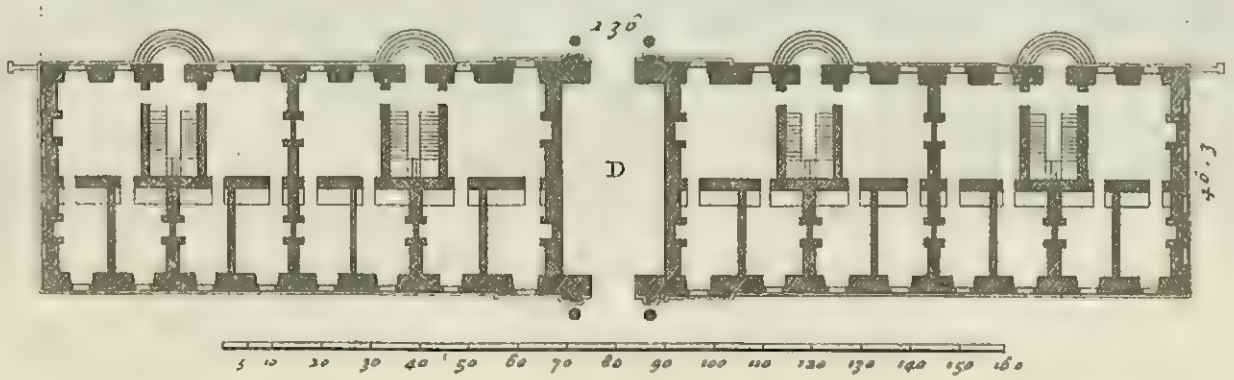
H. Hulsbergh Sculp

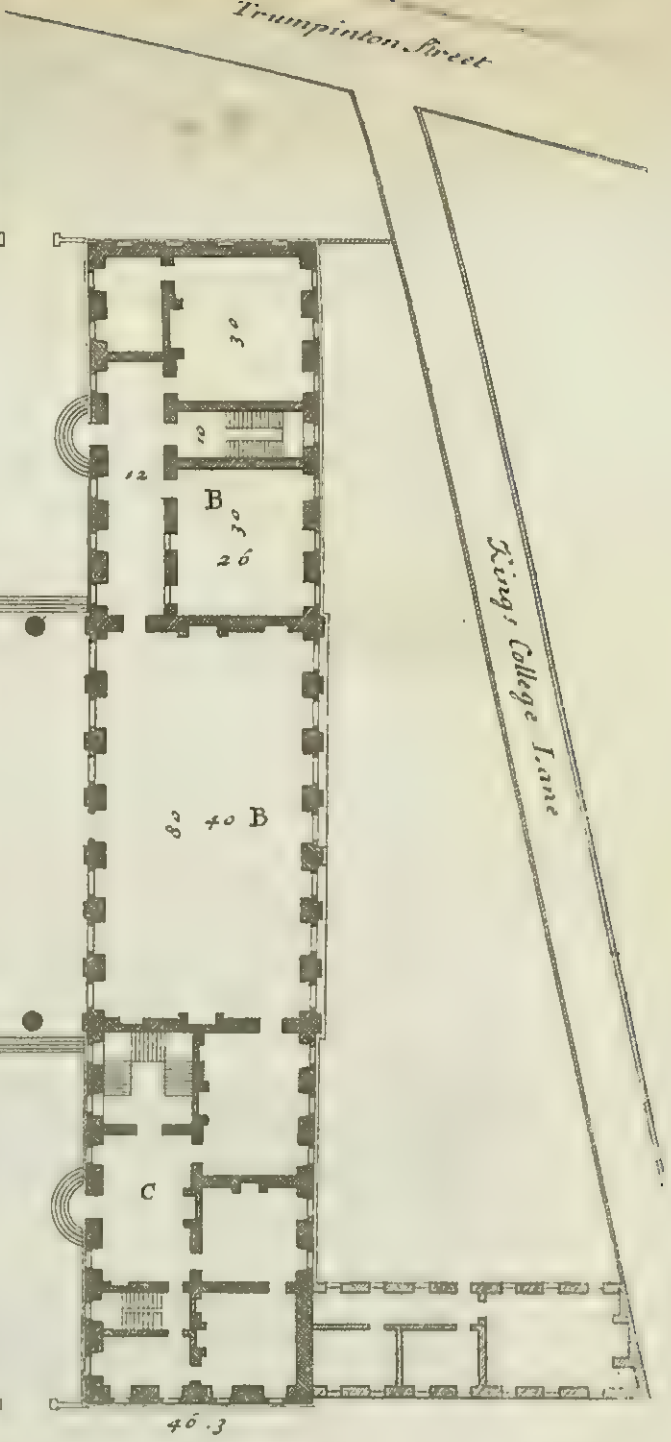




The Quadrangle of Kings College as its now begune

A. The Royall Chappell.
B. The Hall and Offices.
C. The Provosts Lodge.
D. The West Front now built.
E. The East Side next Trumpinton Street.





The Street from Queens College

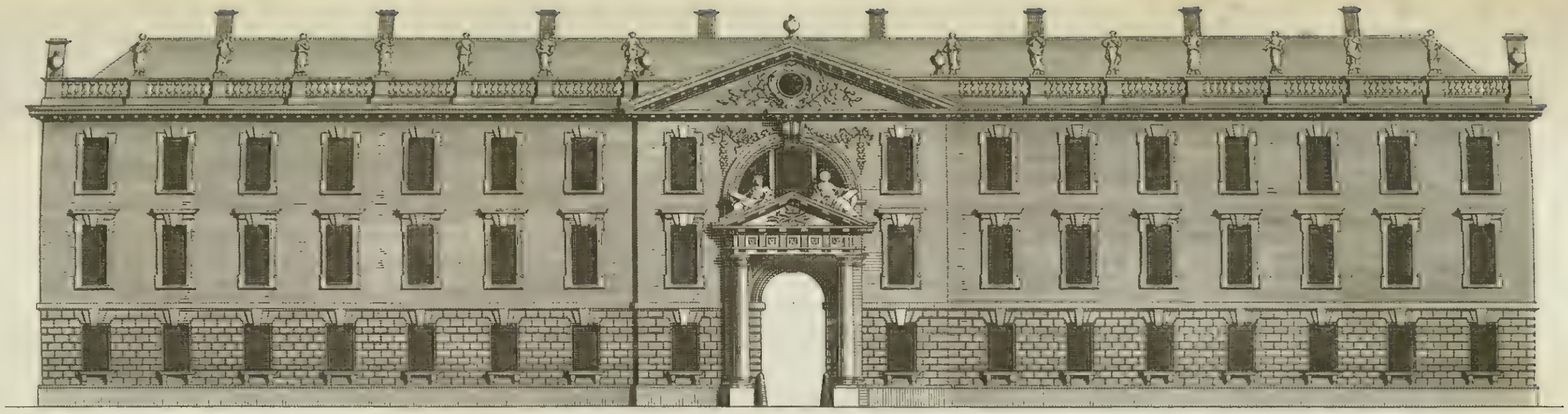
The Provosts garden

Clare Hall

Jacobo Gibbs Architecto.

H. Hulsbergh Sculp.

The Publick Schools

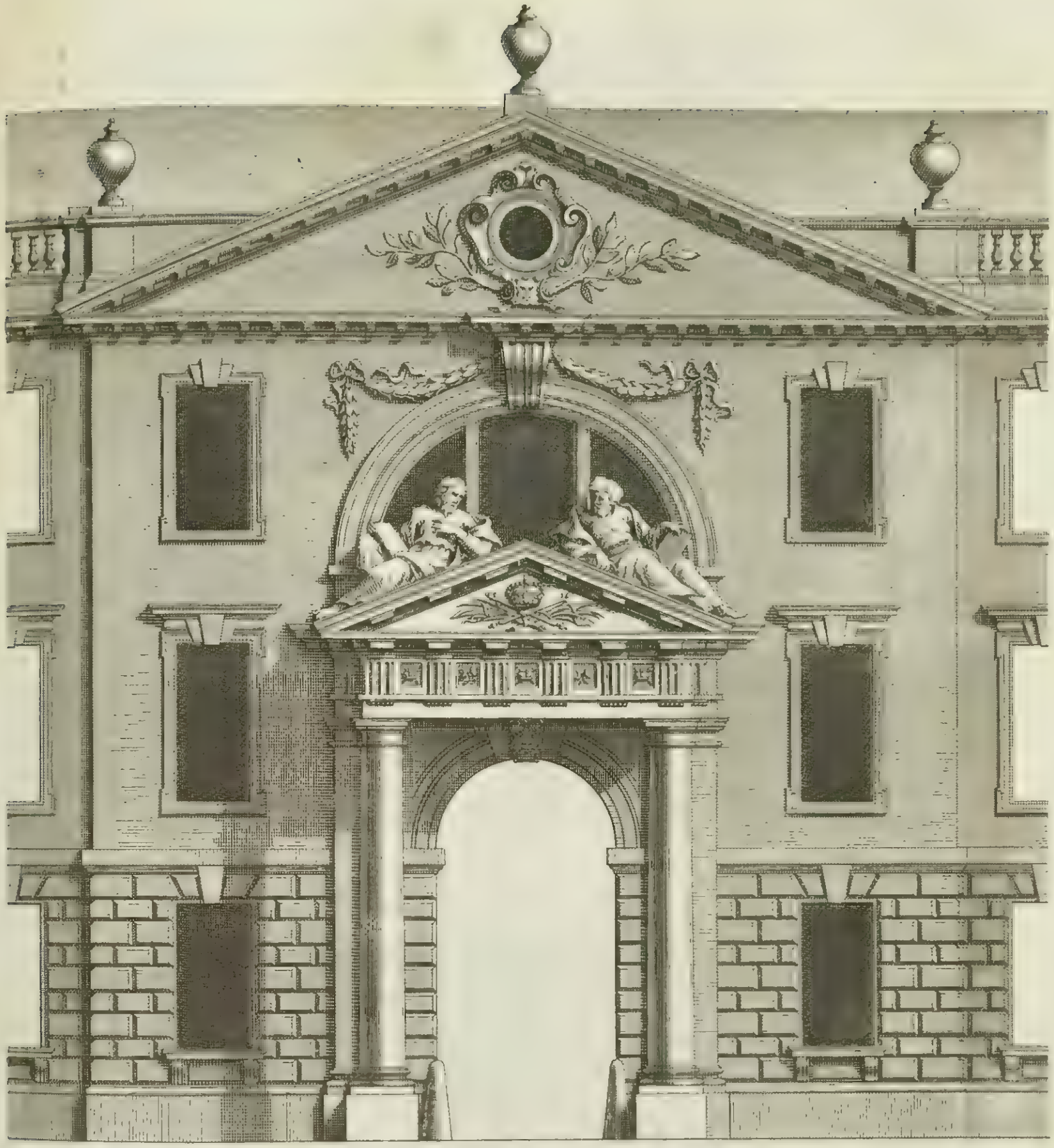


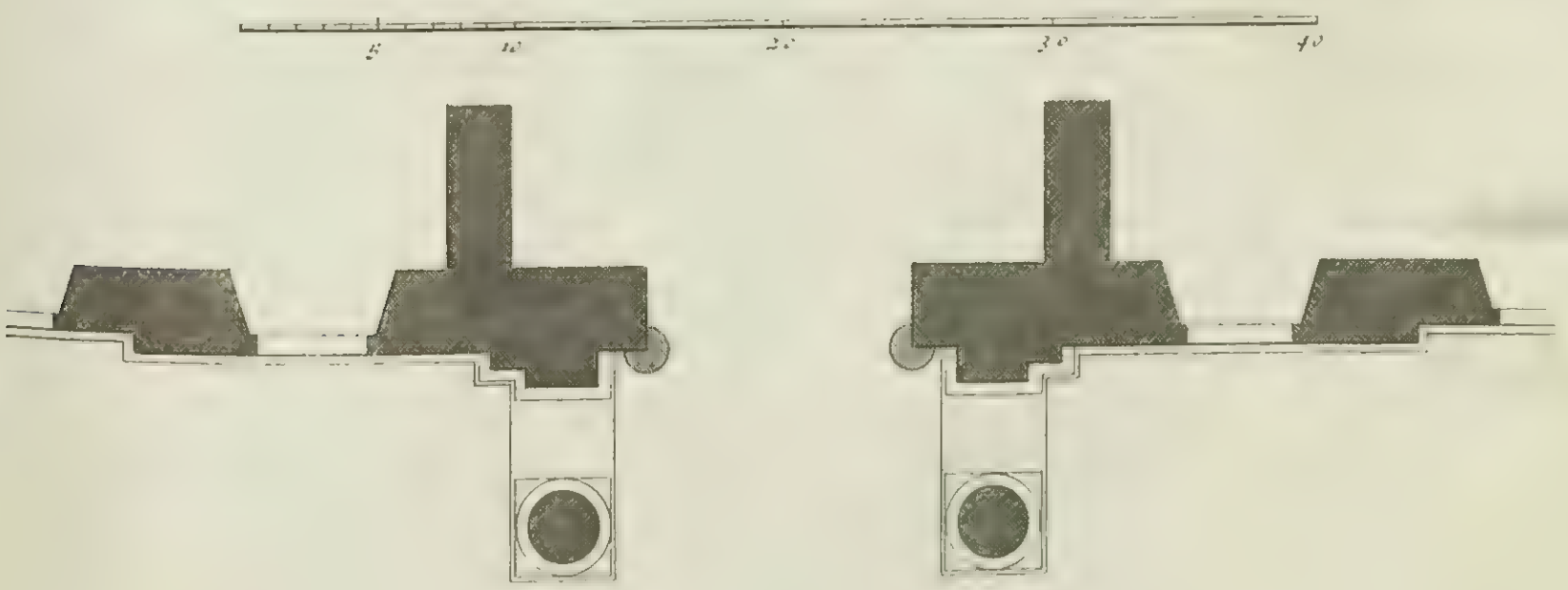
The West Side fronting the River.

The upright of the South Side of Kings College fronting the Chapel.

Jacobo Gibbs Architecto.

H: Hulsbergh Sculp:



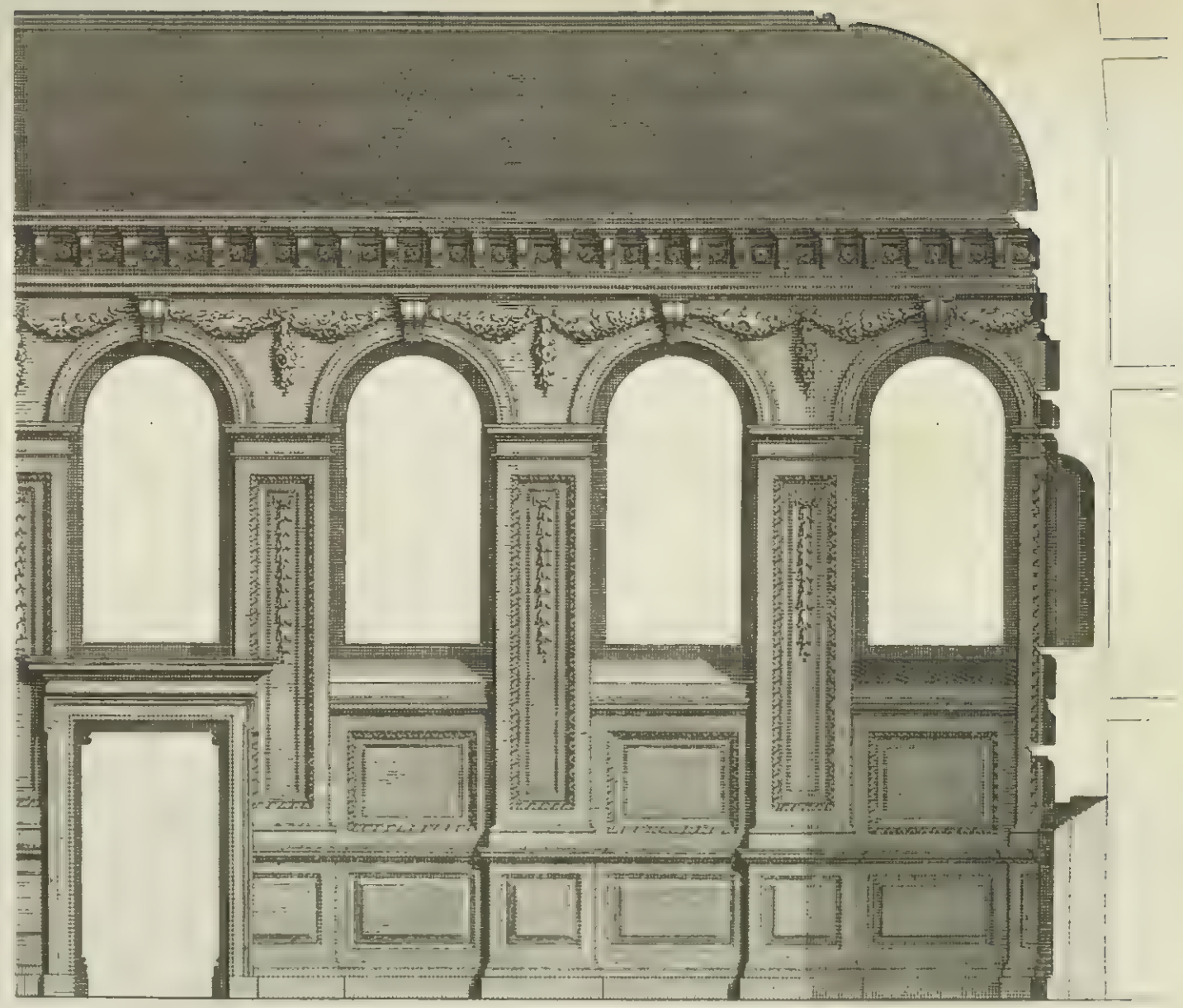


The middle parte of the West Side upon a larger Scale —

Jacobo Gibbs Architecto

H:Hulsbergh Sculp:

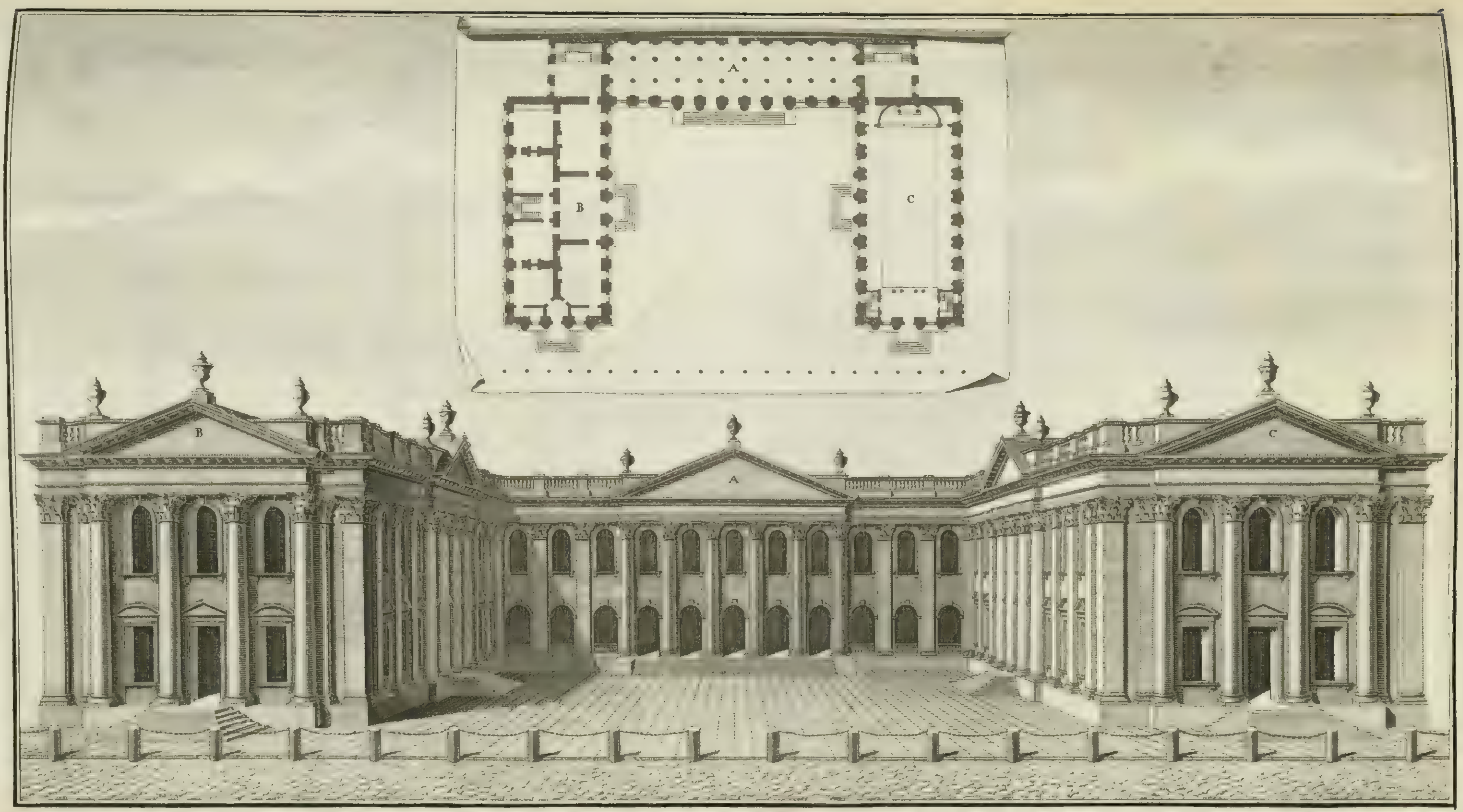
The Section for the end of the Hall.



The halfe of the Section of the Hall of Kings College longwise

Jacobo Gibbs Architecto.

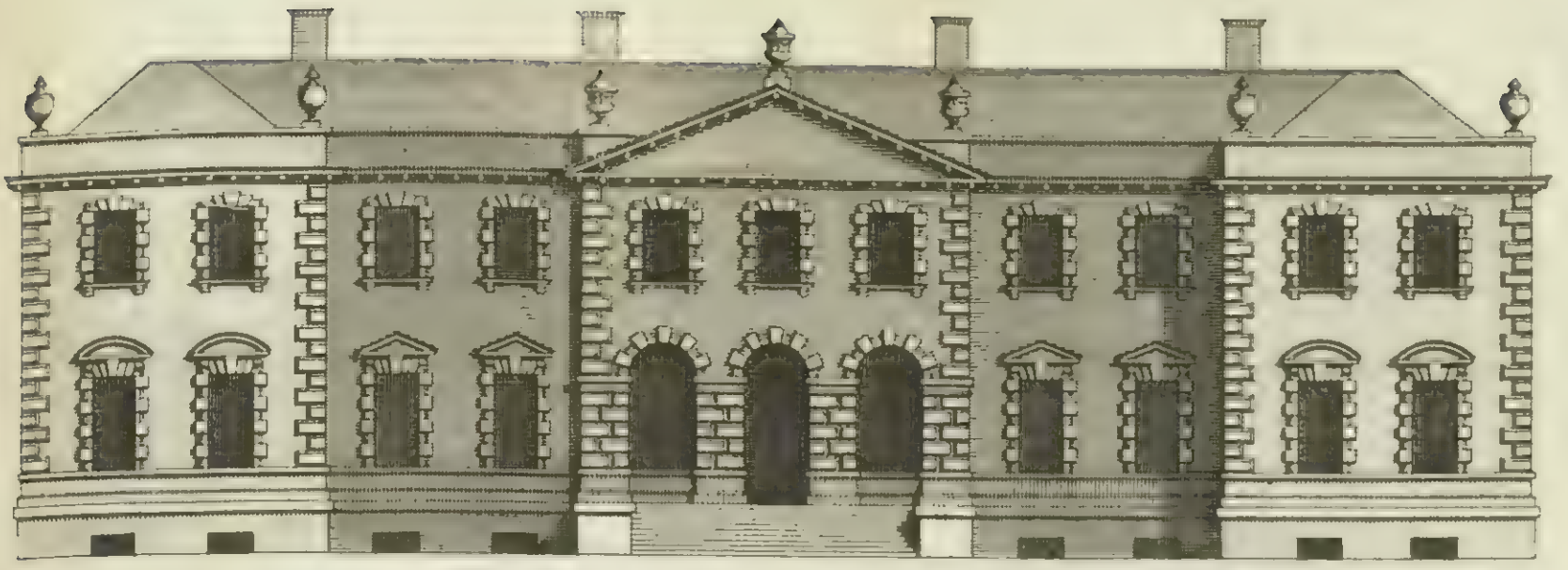
H: Hulsbergh Sculp:



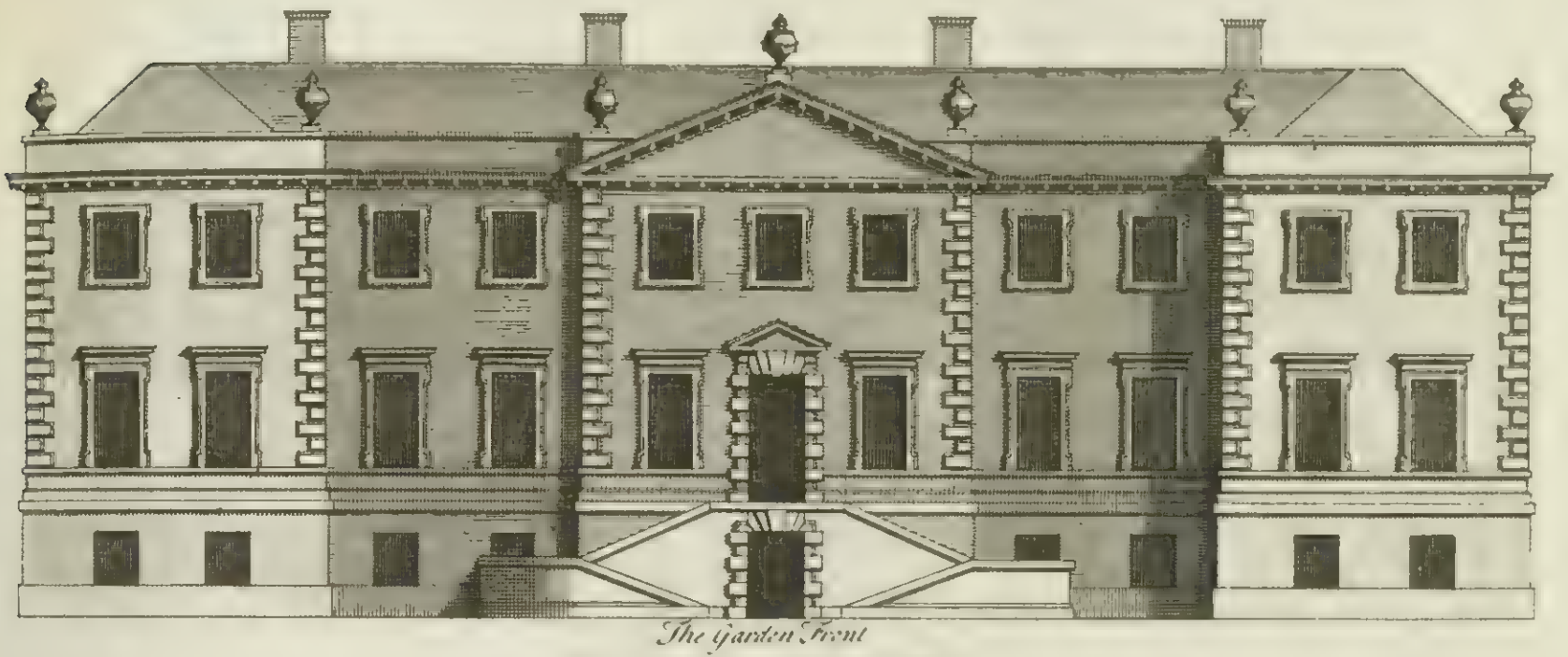
The Publick Building at Cambridge in Perspective

A *The Royal Library*
B *The Consistory & Register Office*
C *The Senate House*

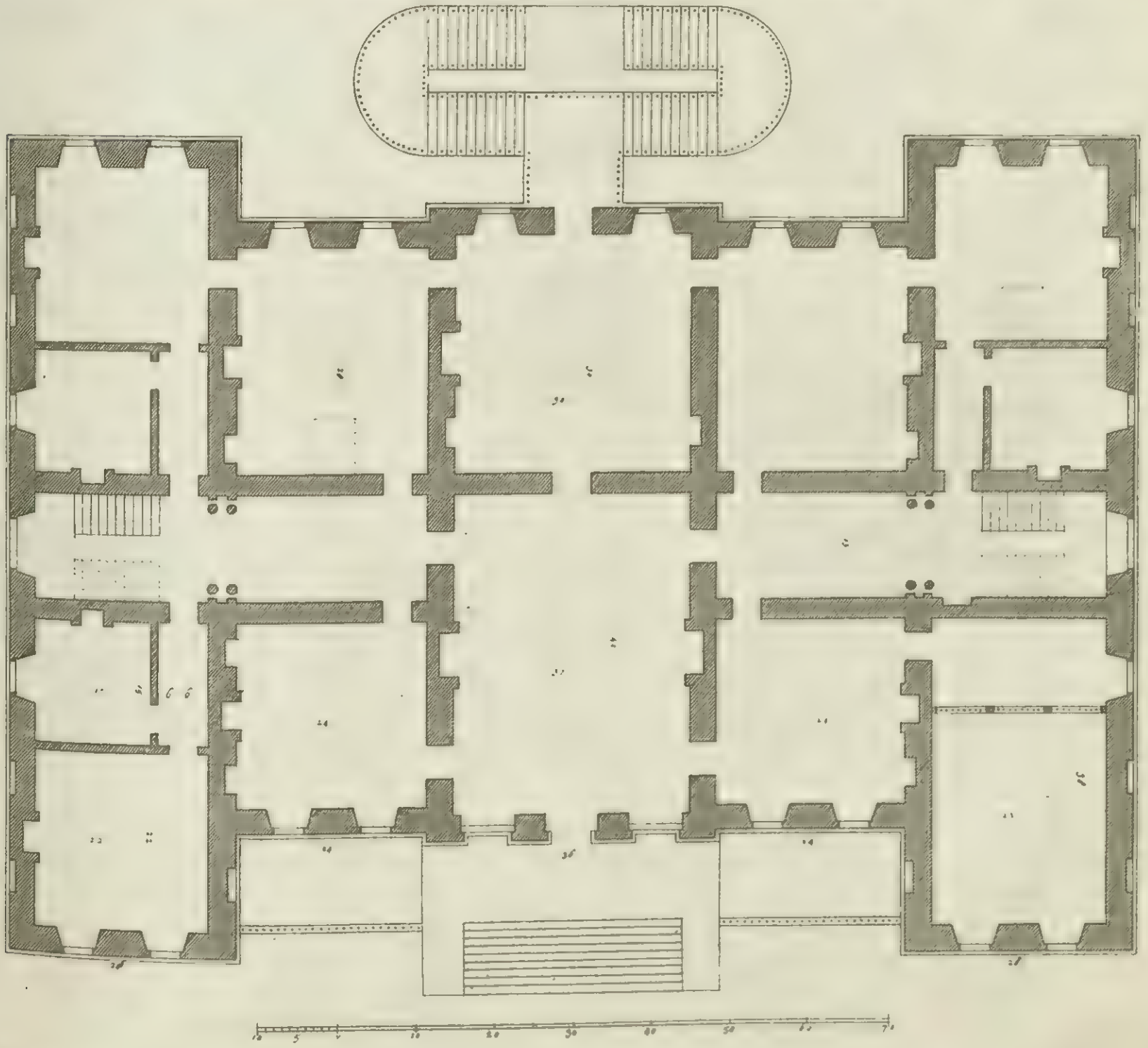
Jacobo Gibbs Architecto *E. Kirkall Sculp*



The Principal Front towards the Court

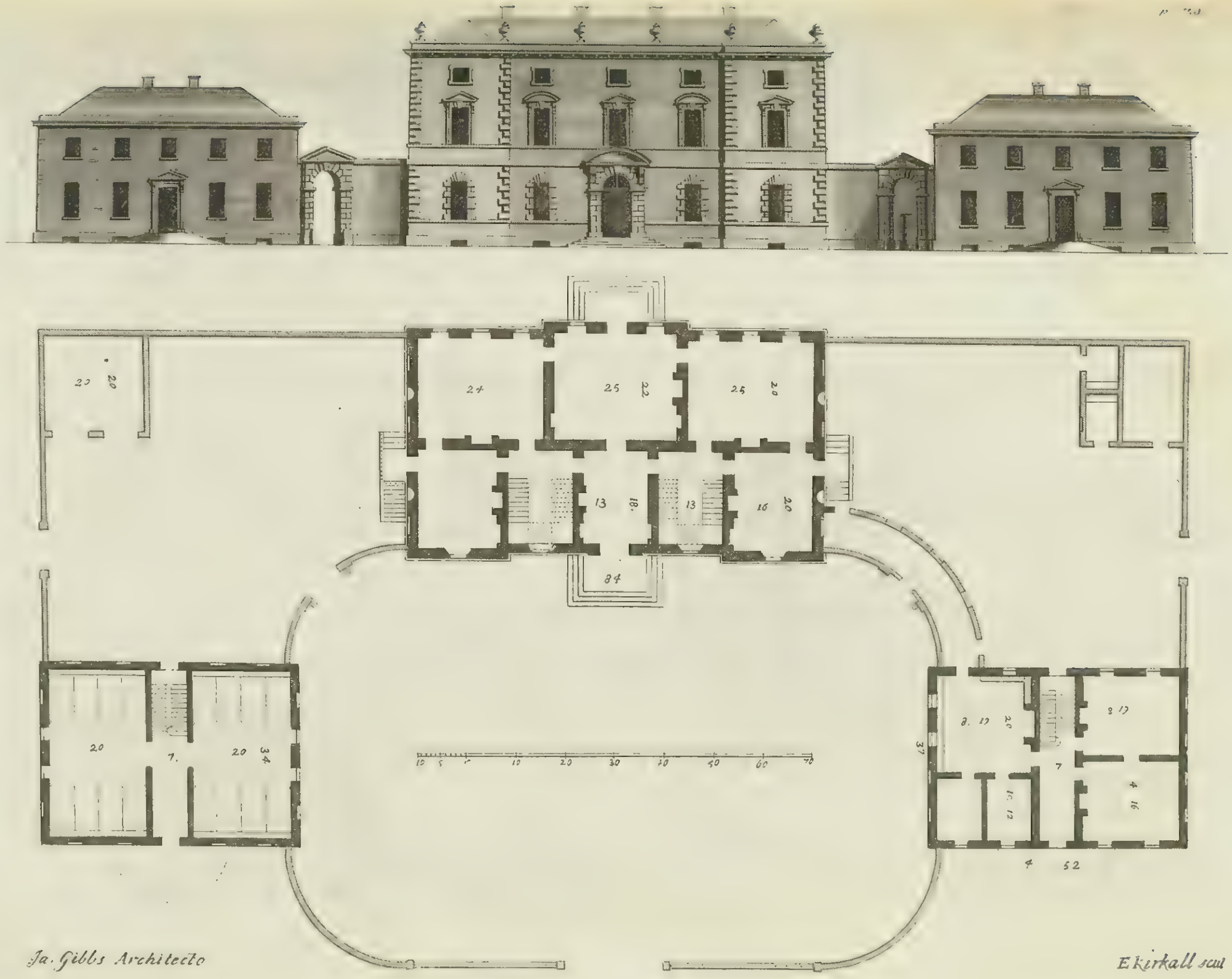


The Garden Front



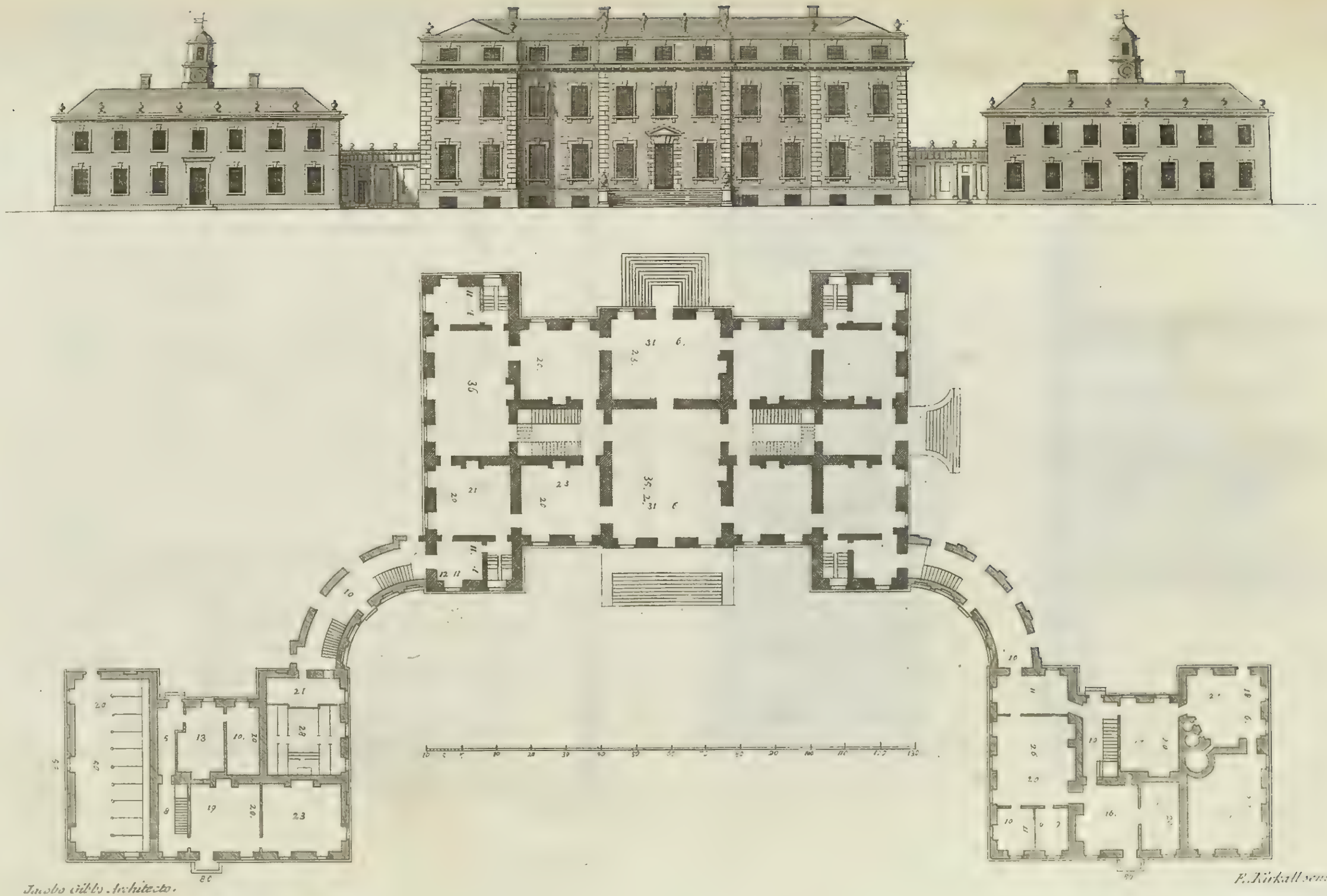
E Kirkall Sculp.

Jacob Gibbs Architect



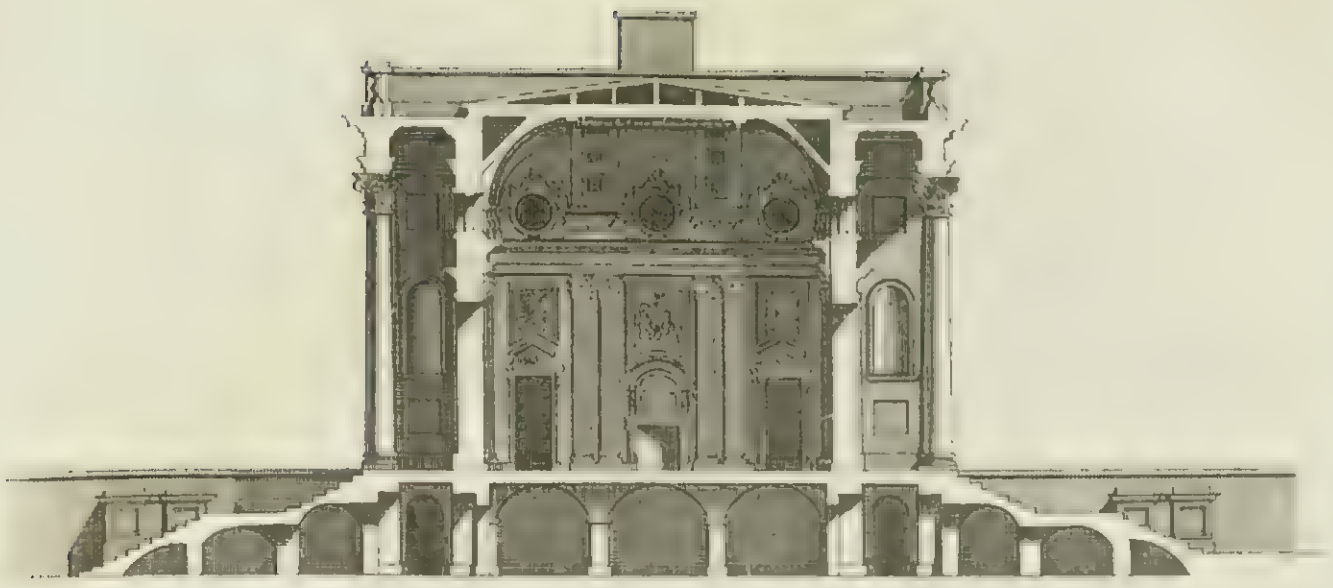
Ja. Gibbs Architecto

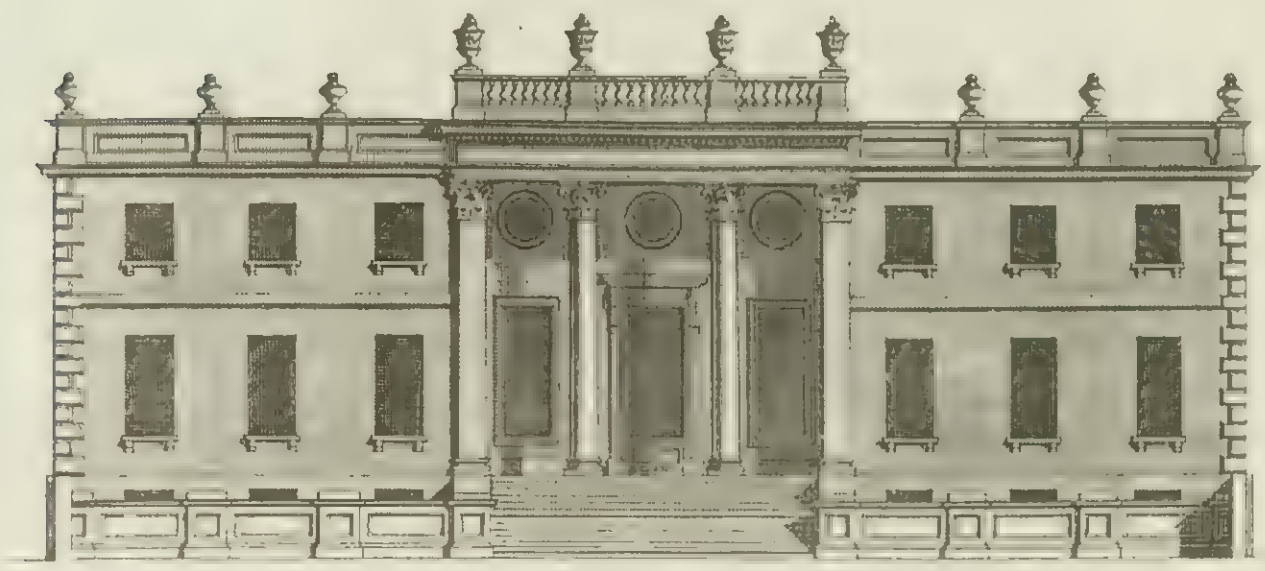
E Kirkall scul

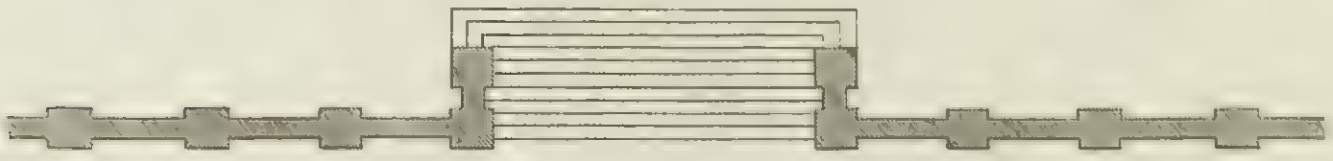


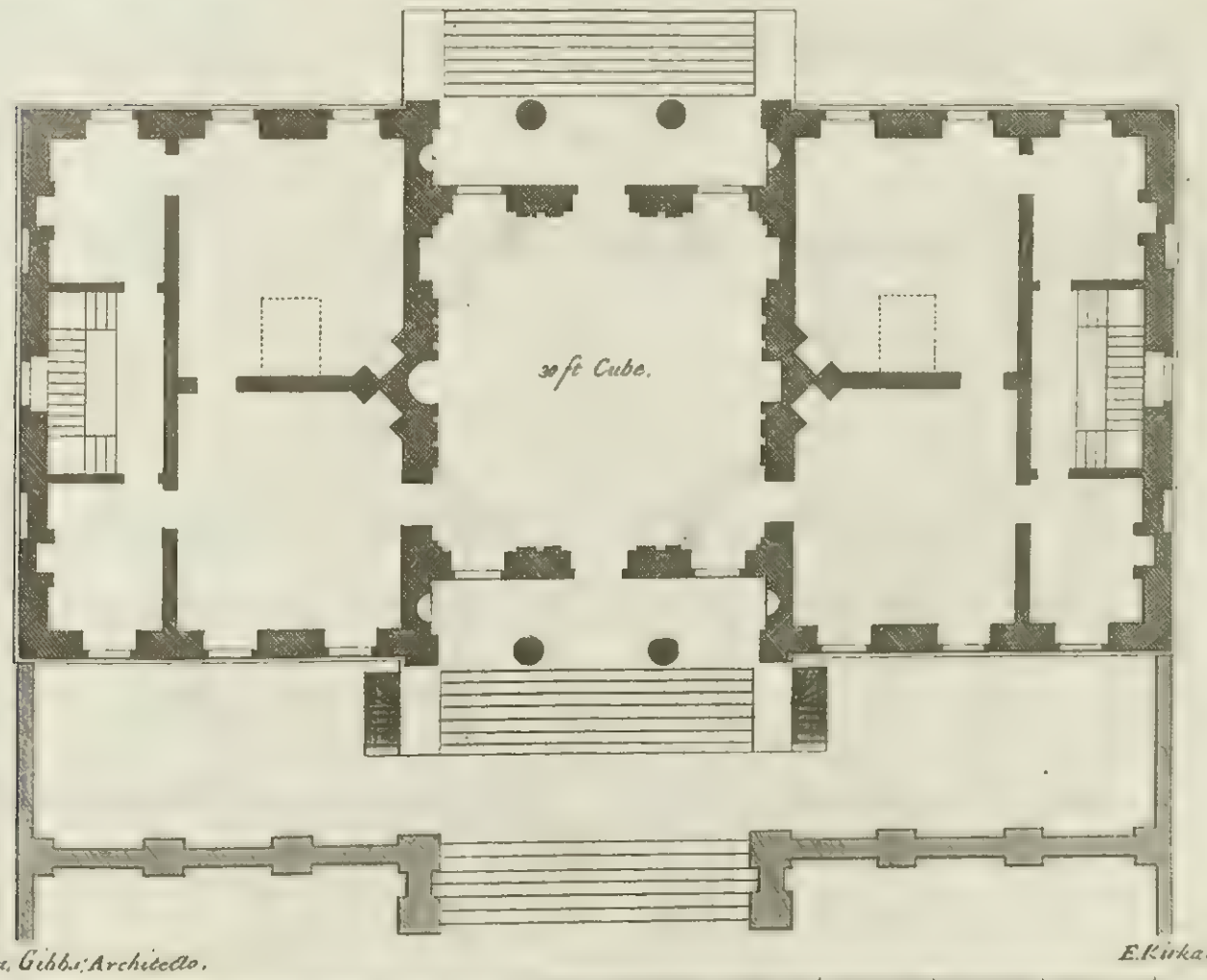
Jas.bo Gibbs Architecto.

P. Kirkall sculp.







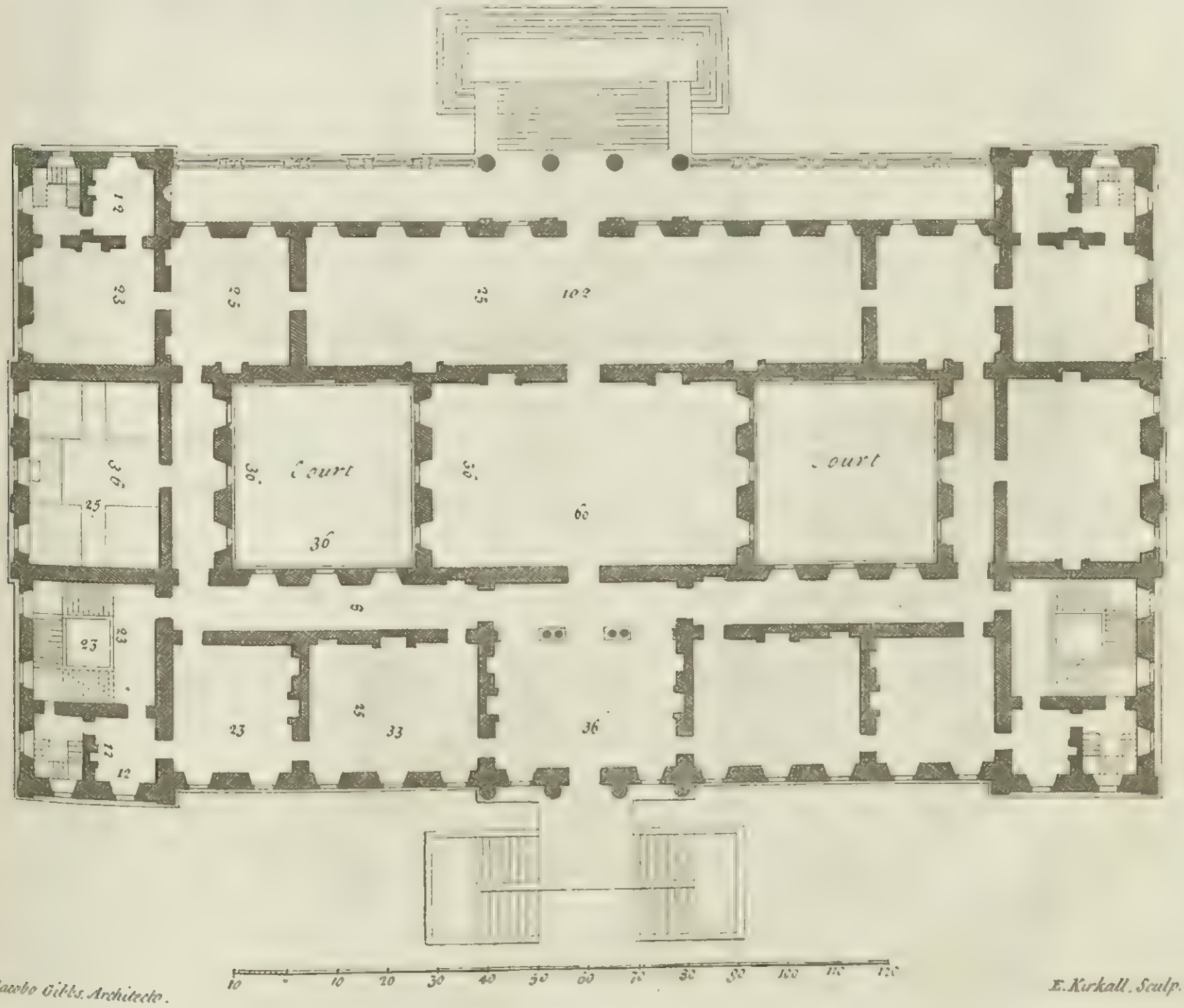


Ja. Gibbs: Architecto.

E. Kirkall fe

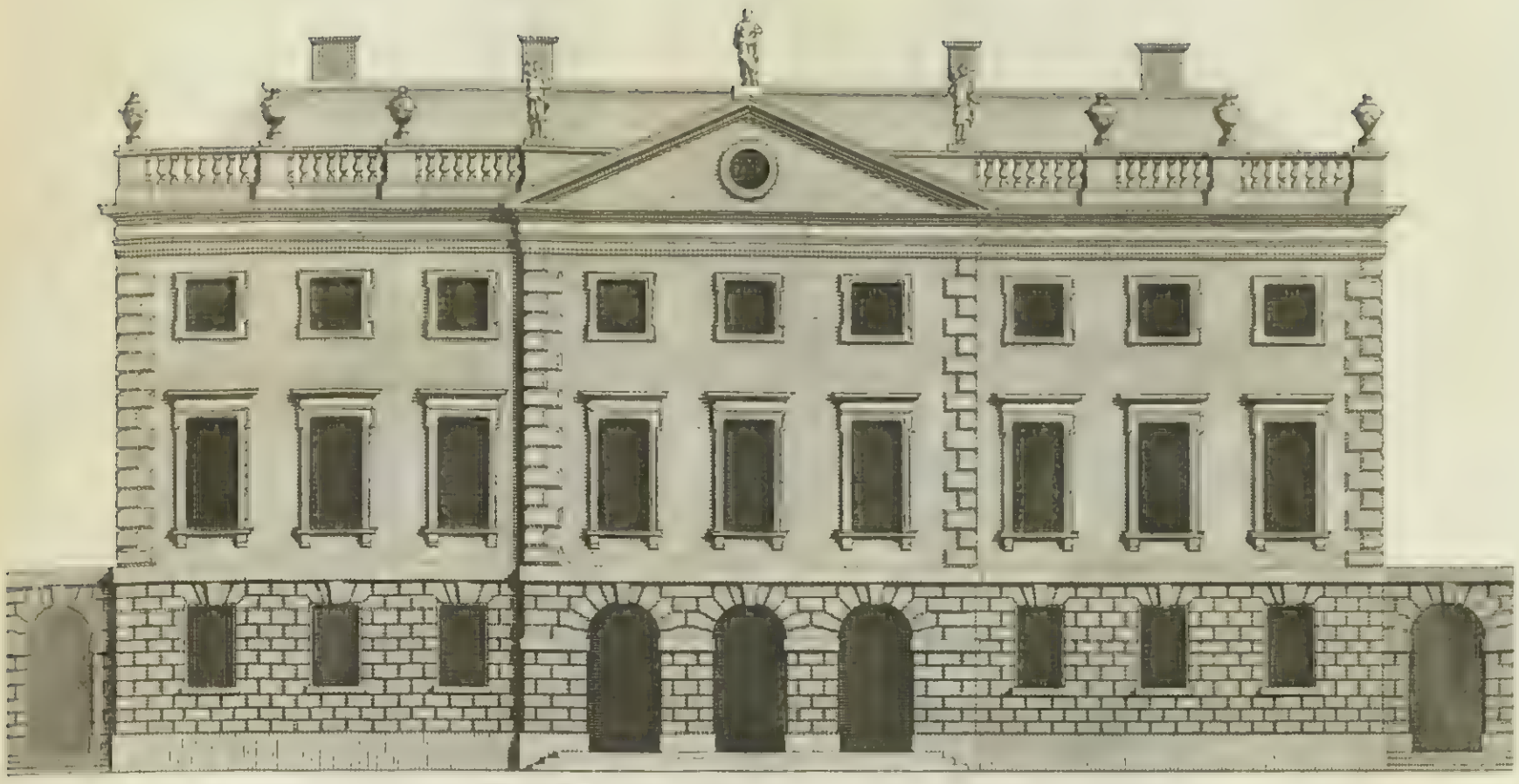
Front towards the Garden

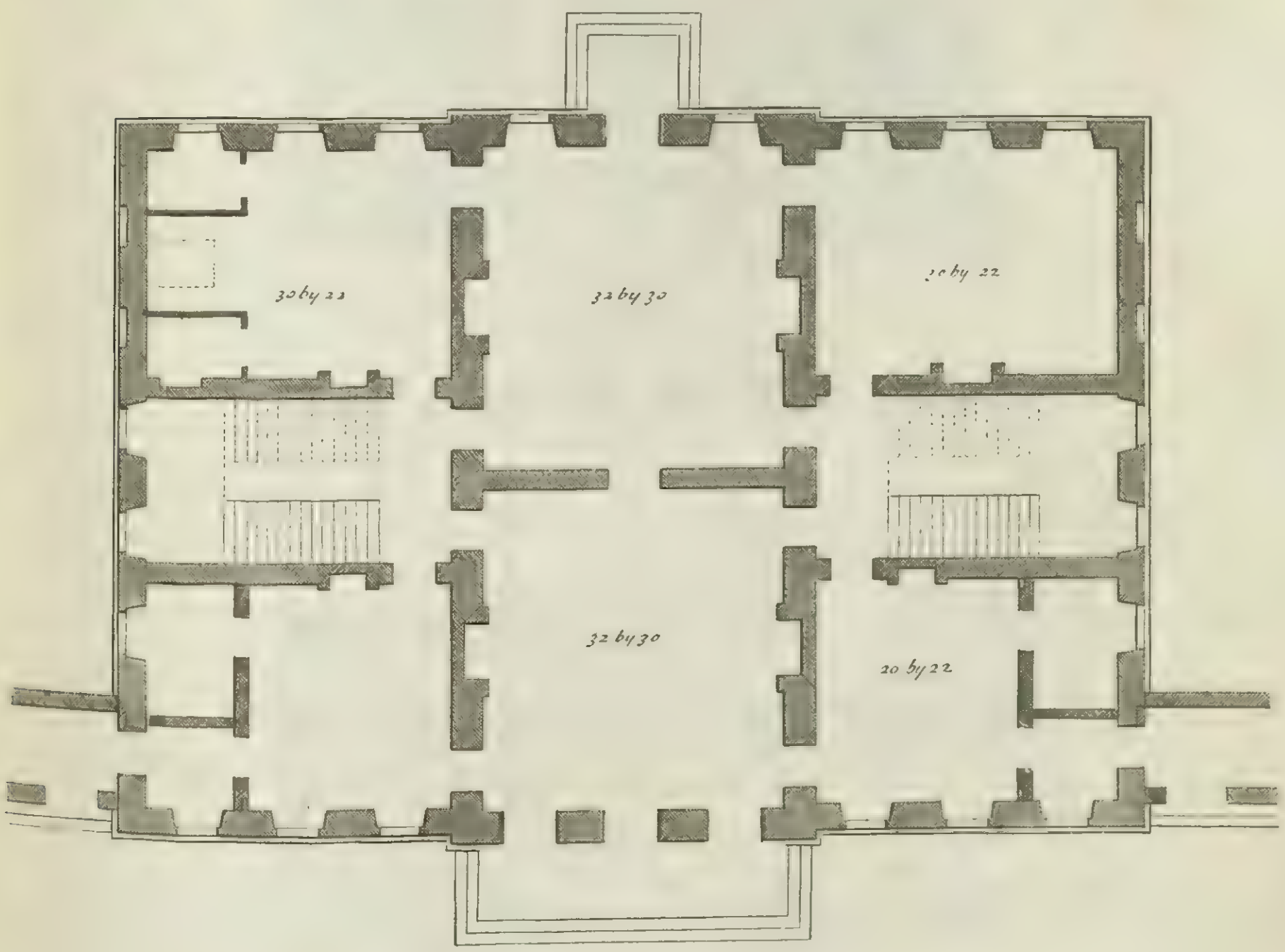
Principal Front

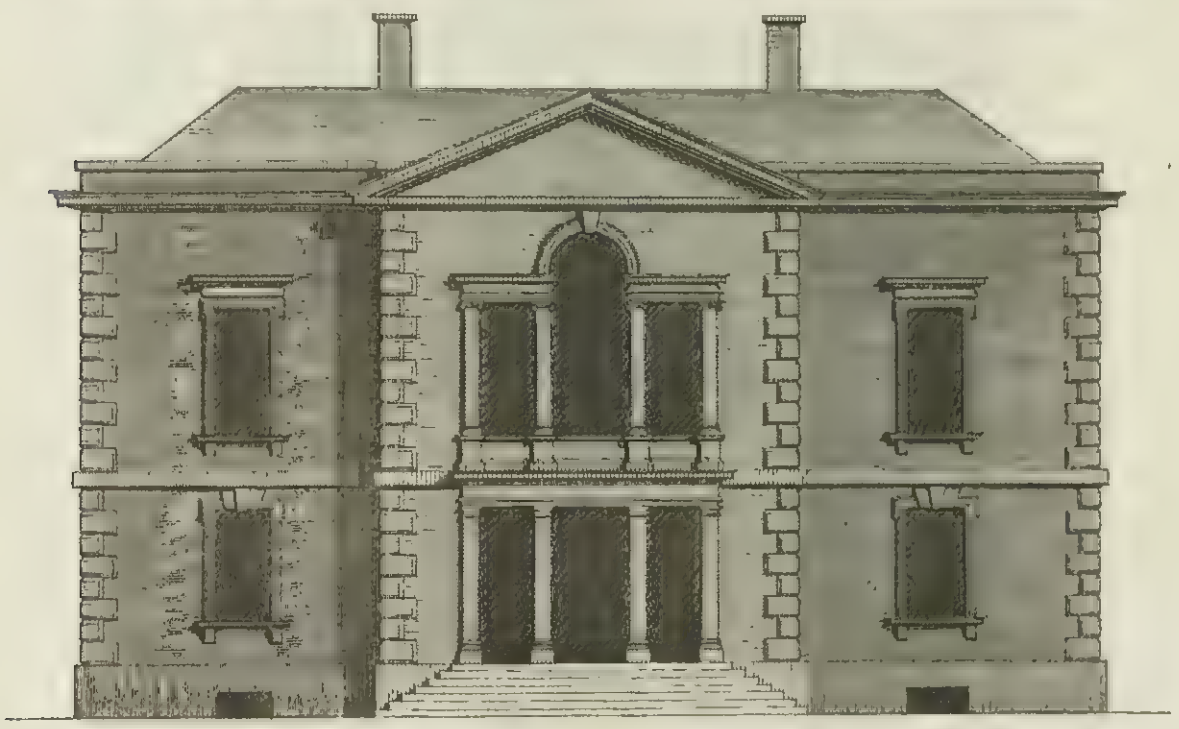


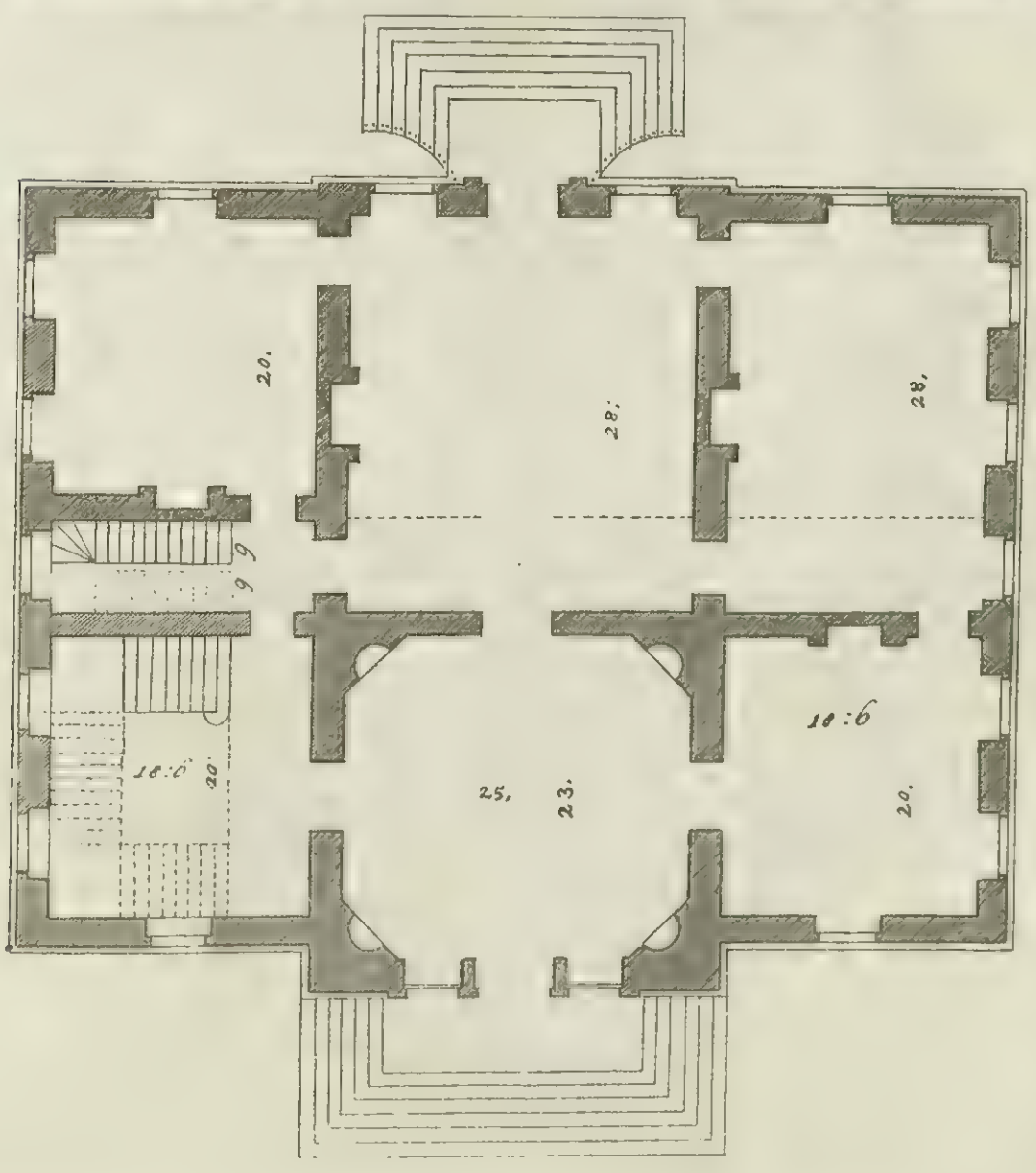
Jacobo Gibbs. Architecto.

E. Kirkall. Sculp.

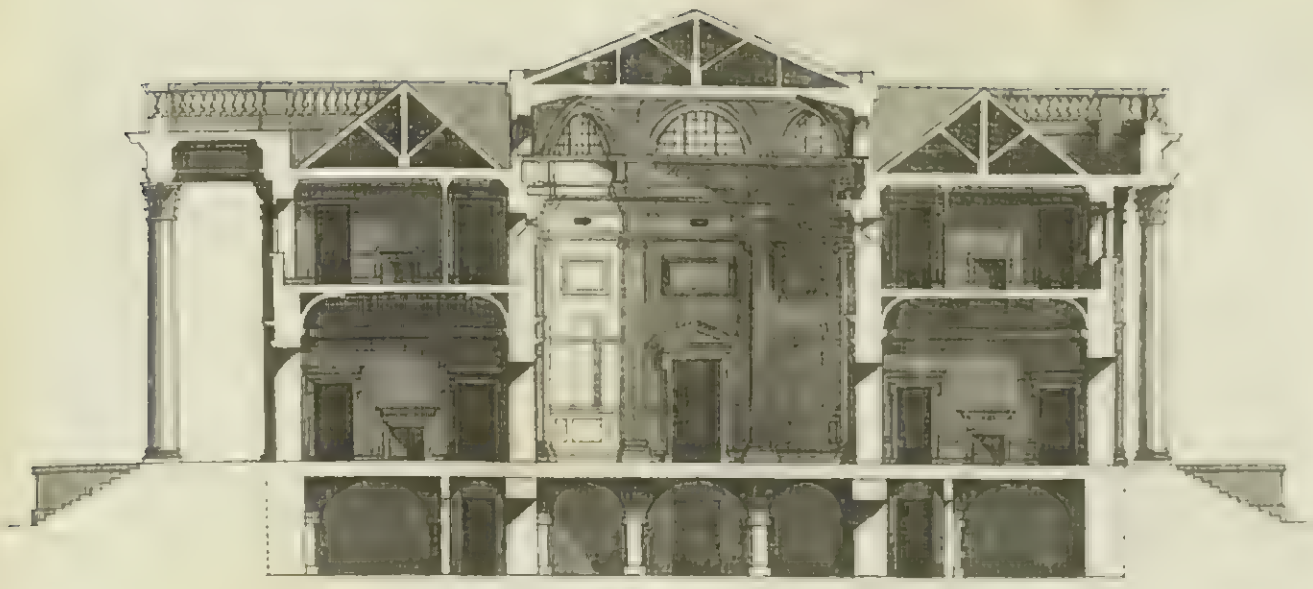


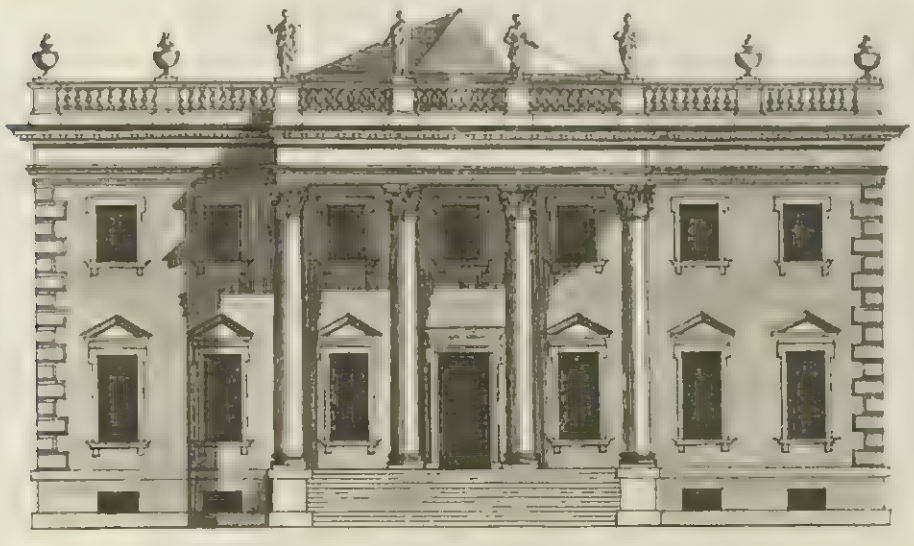

30 by 22
32 by 30
20 by 22
32 by 30
20 by 22
10 5 1 10 20 30 40 50 60 feet

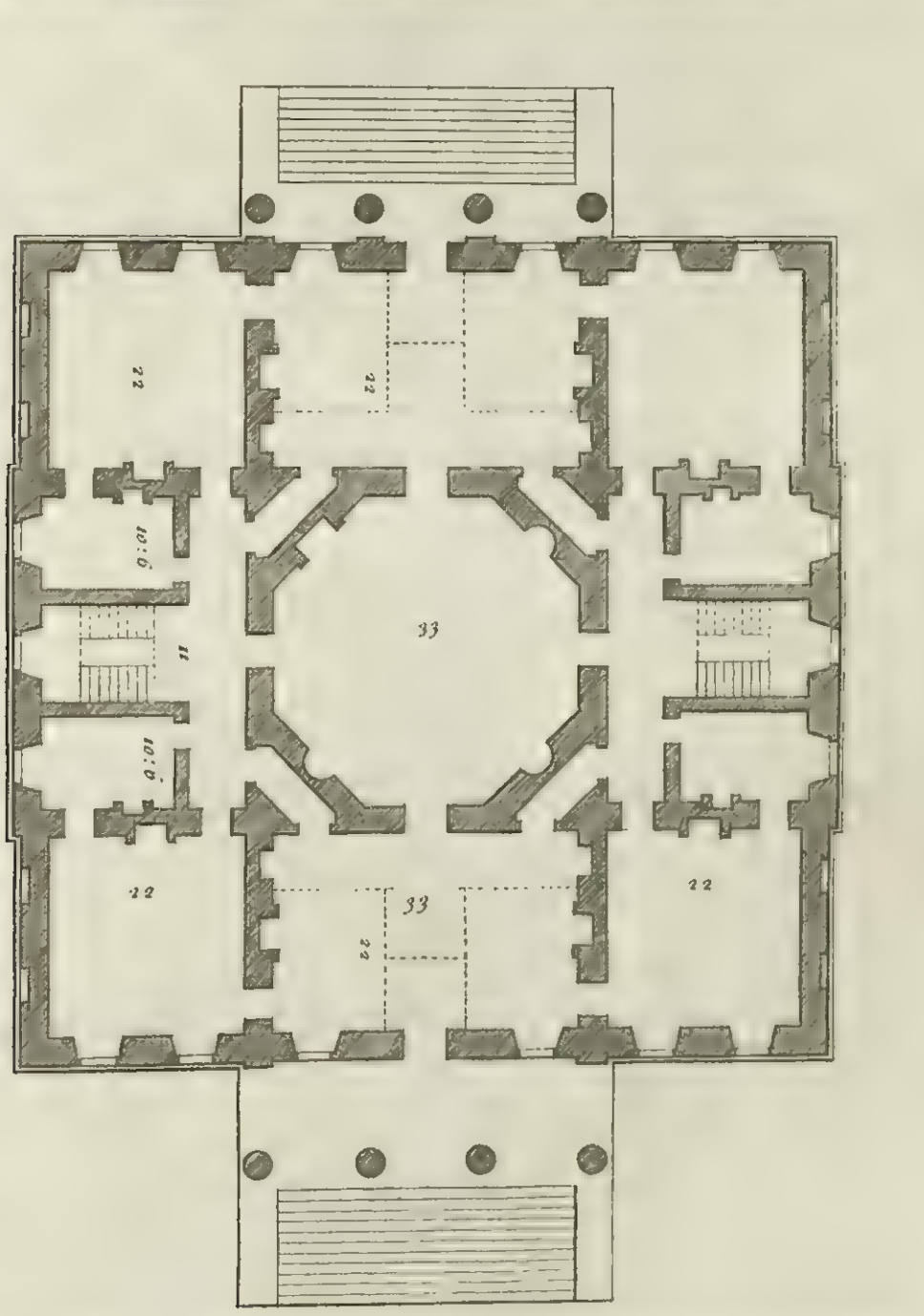




Jacobo Gibbs Architecto. 10 5 10 20 30 40 50 60 E. Kirkall sculp

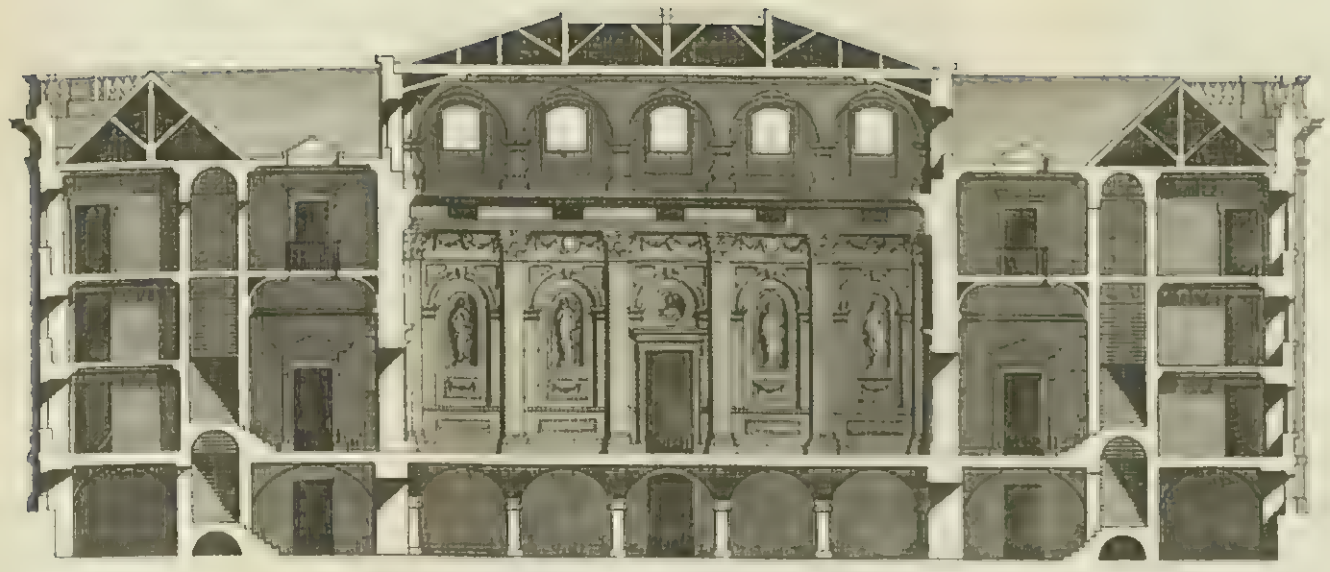


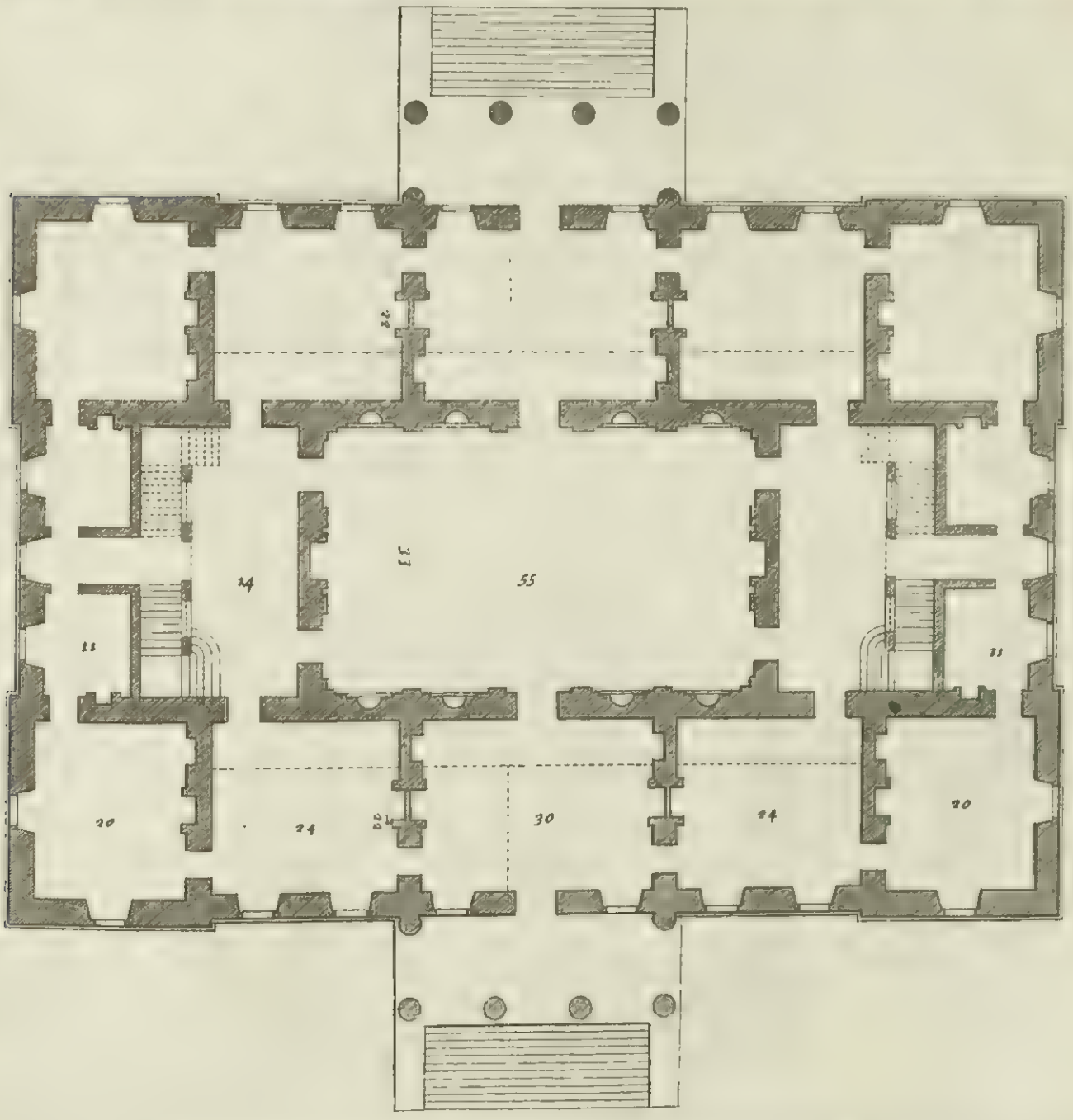




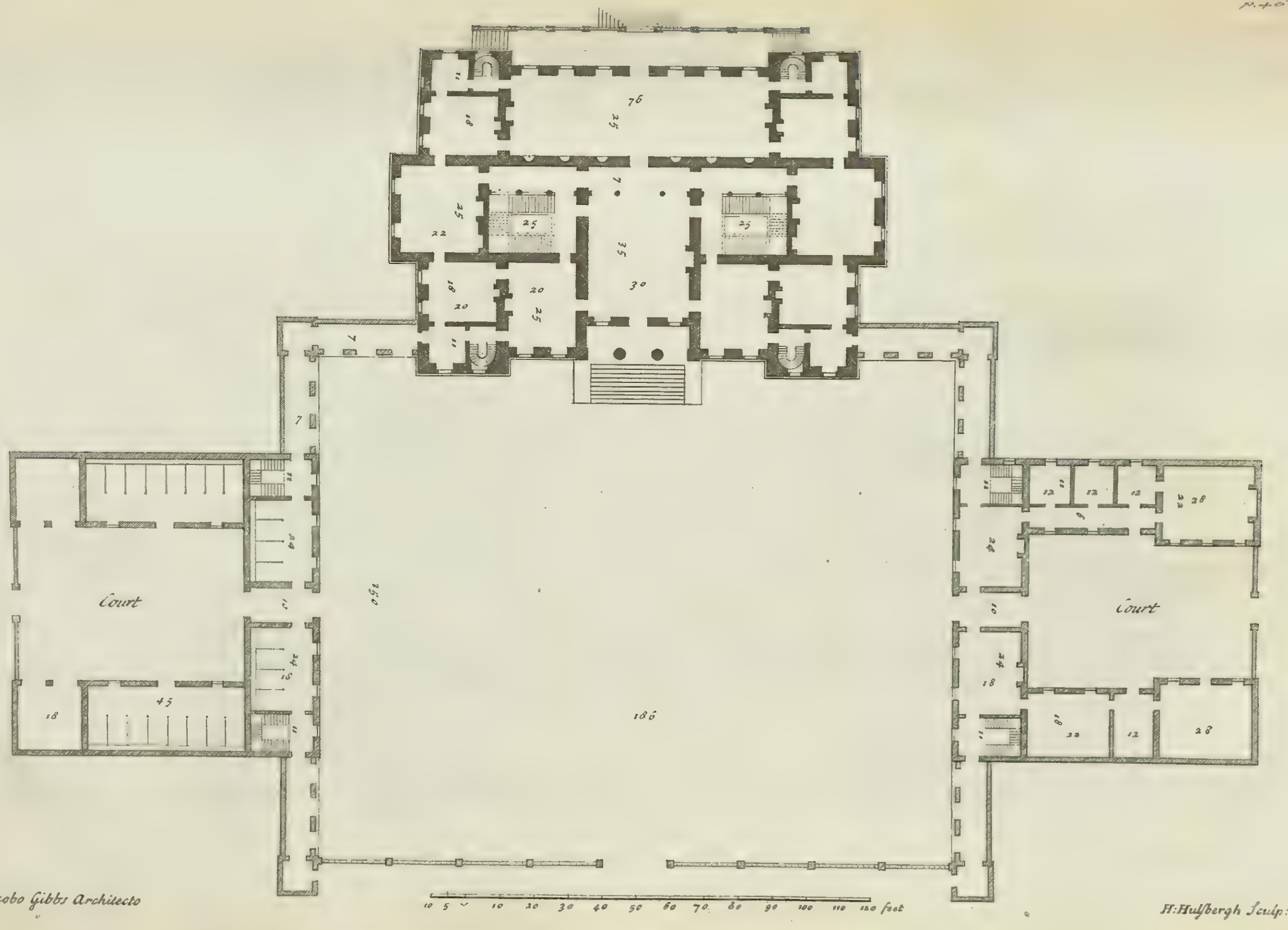
Jacobo Gibbs Architecto.

E. Kirkall sculp



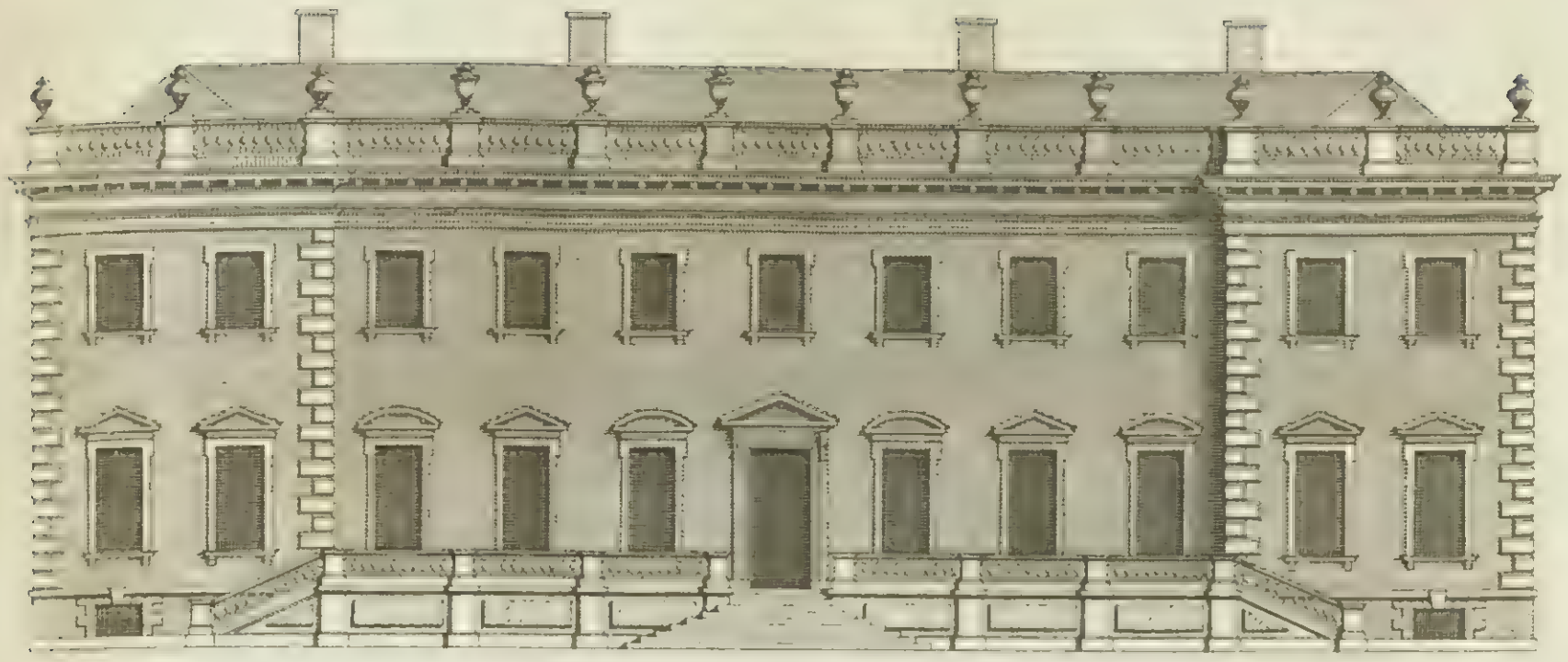


Jacobo Gibbs Archit. 10 5 10 20 30 40 50 60 70 80 90 100 E. Kirkall sc.

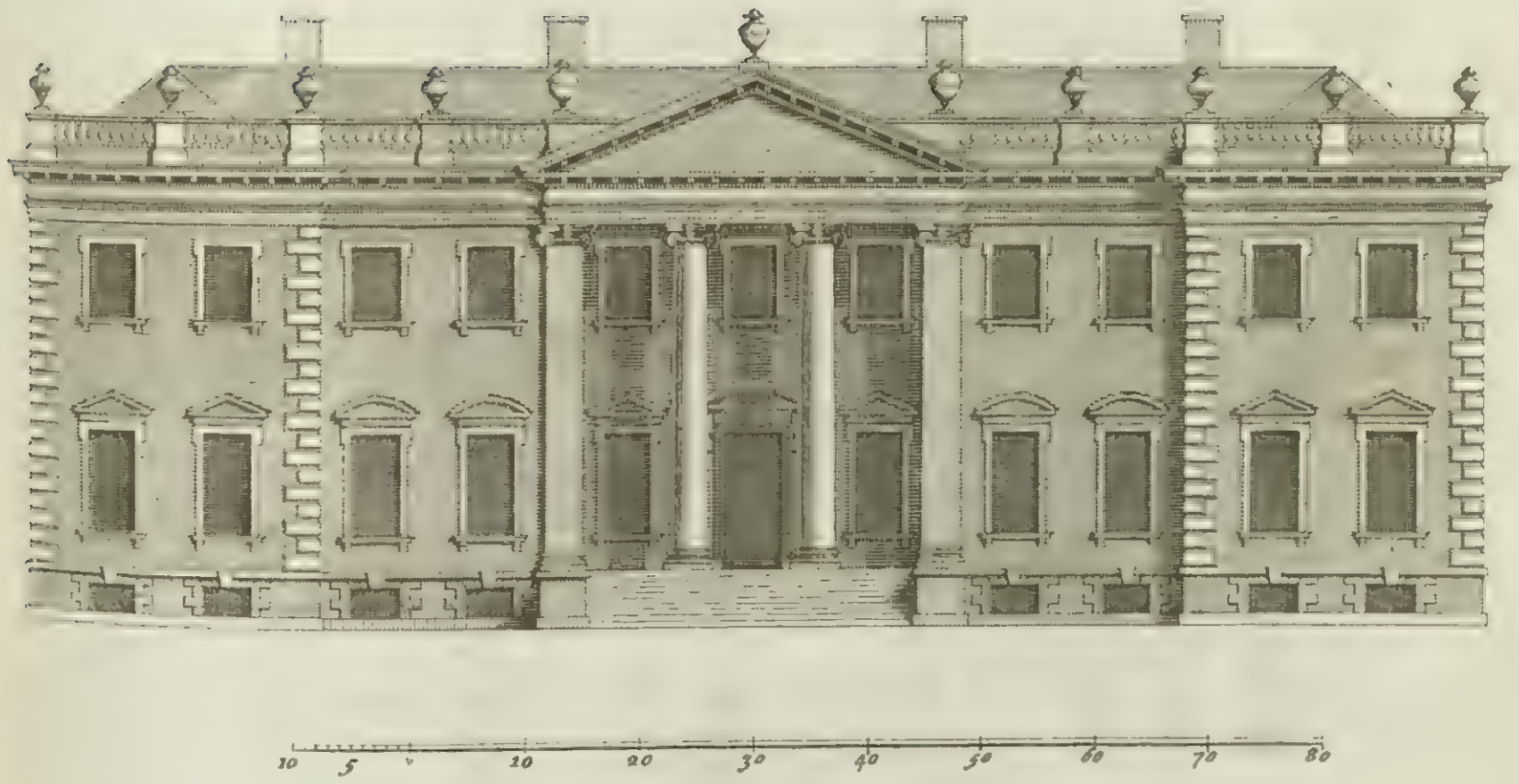


Jacobo Gibbs Architecto

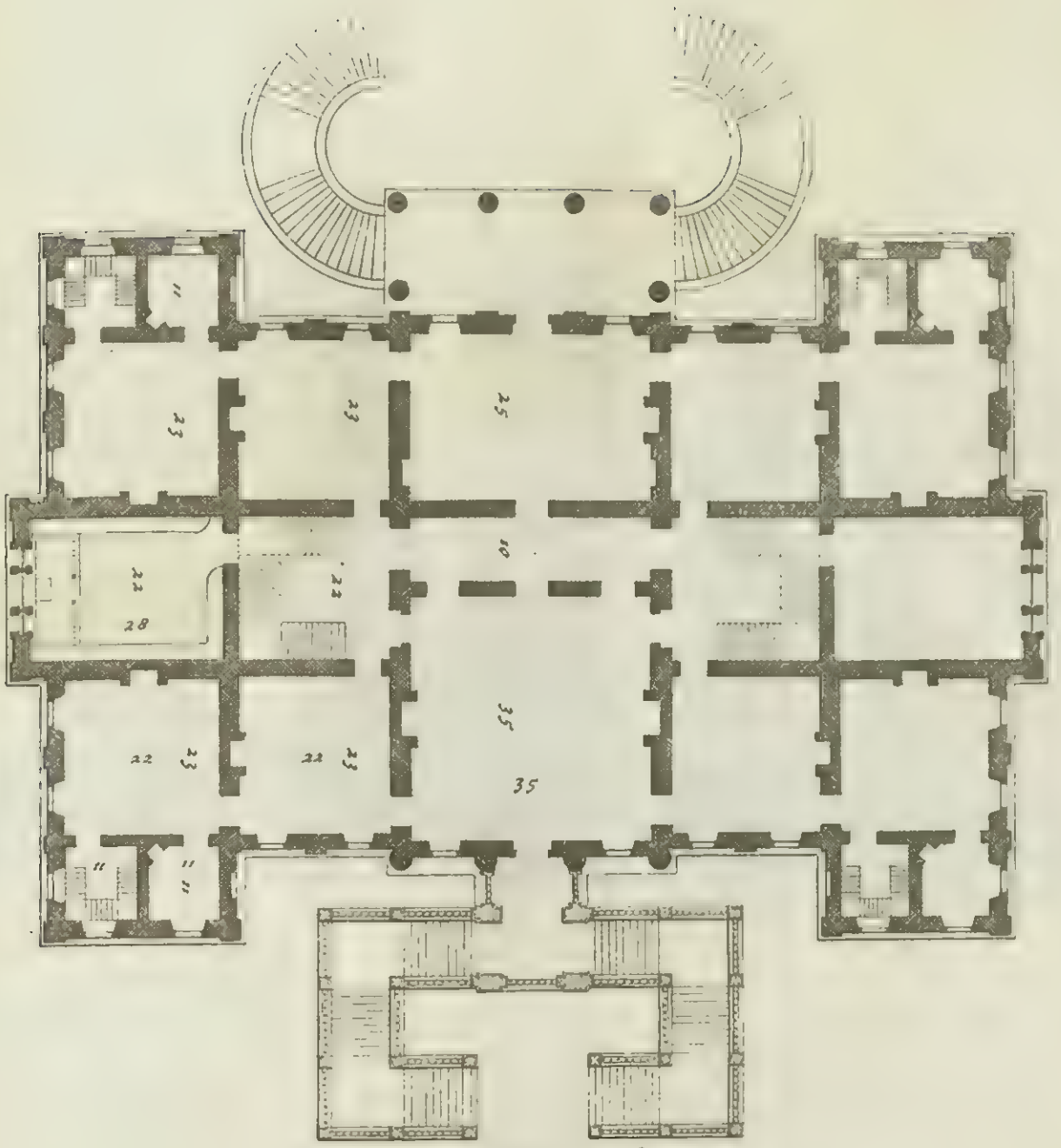
H: Hulsbergh Sculp:



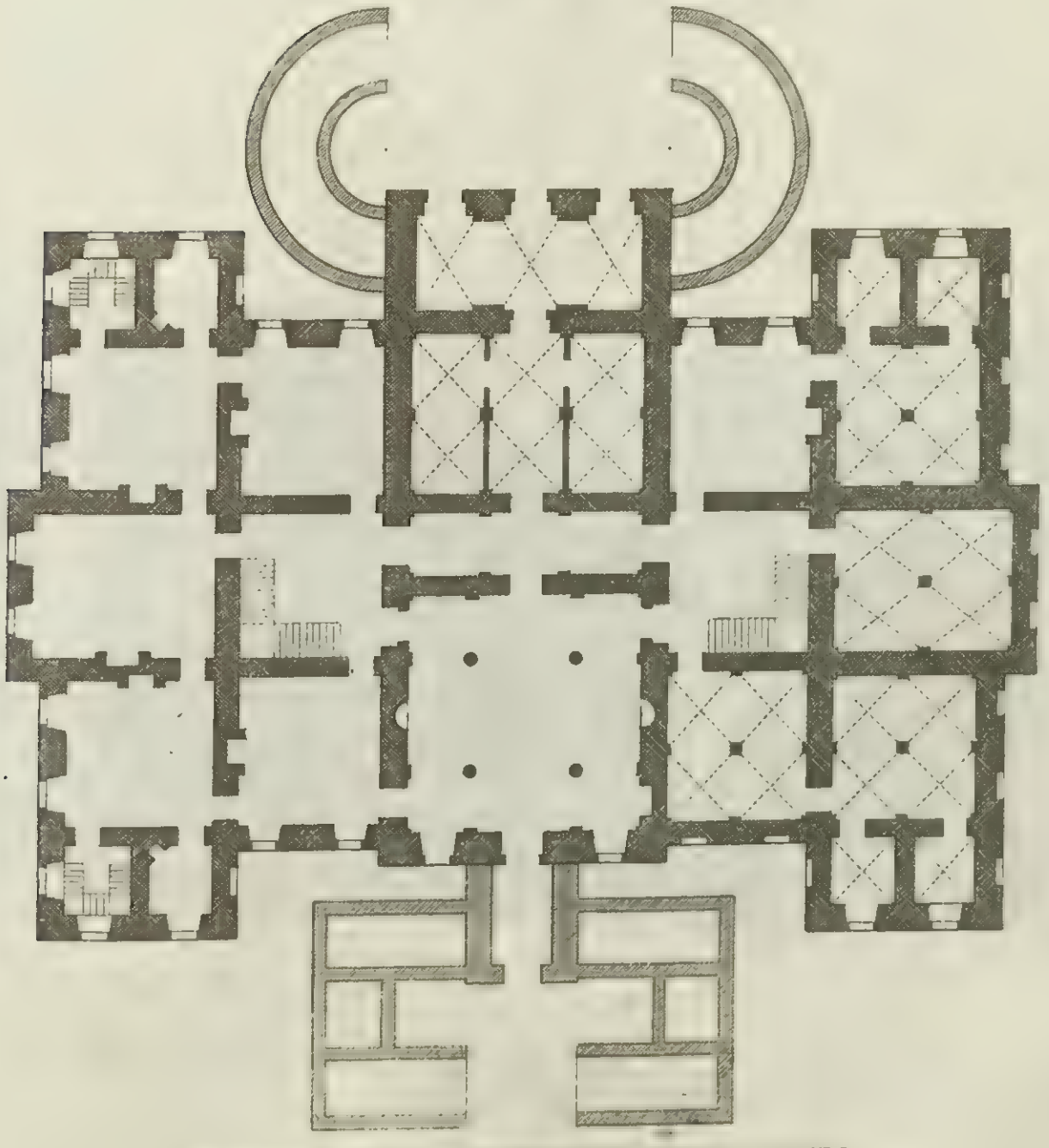
Frontinge of. Garden.



Frontingey' Court



Plan of the principal Story.

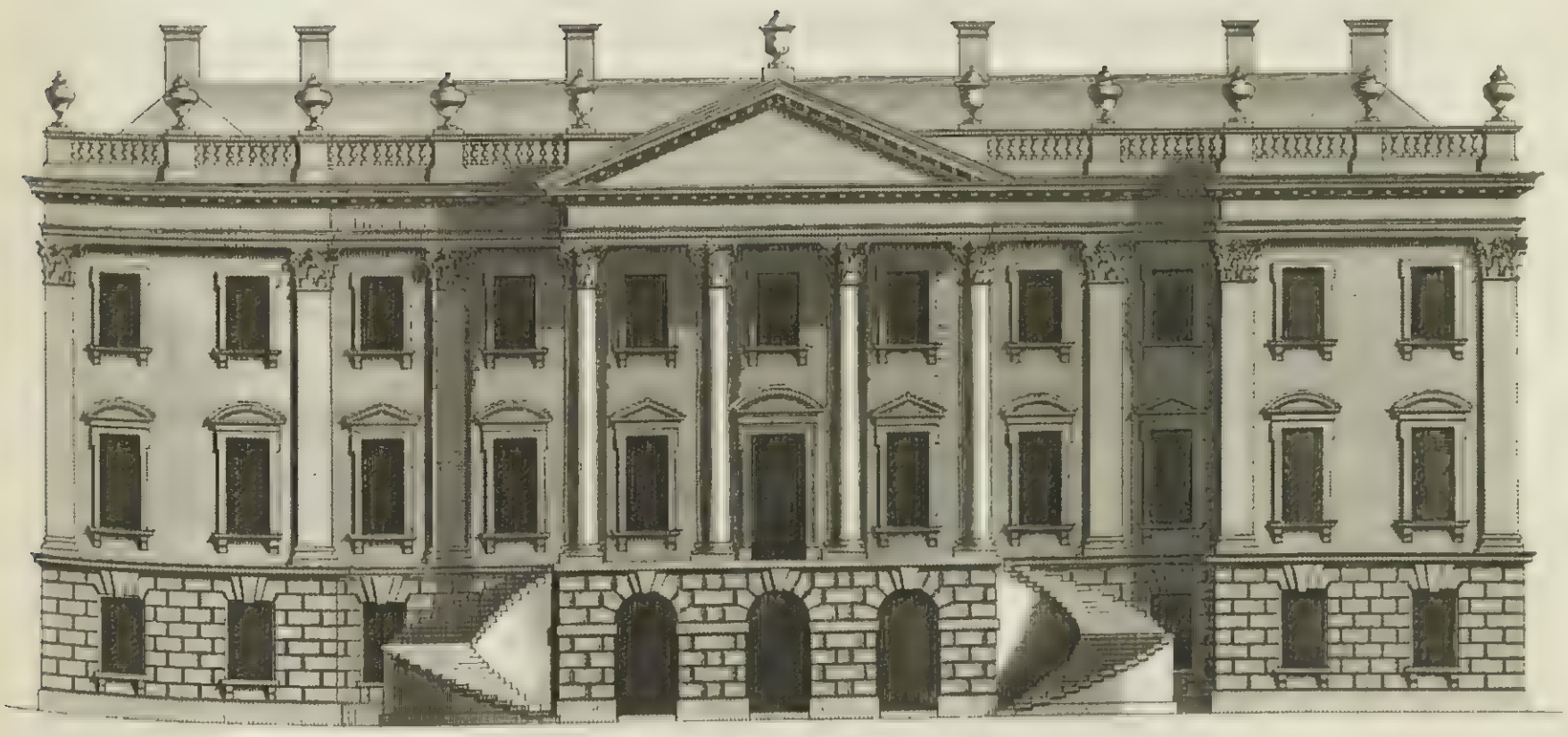


Plan of the Cellar Story.

Jacobo Gibbs Architecto

H Hulsbergh Sculp.

Section.

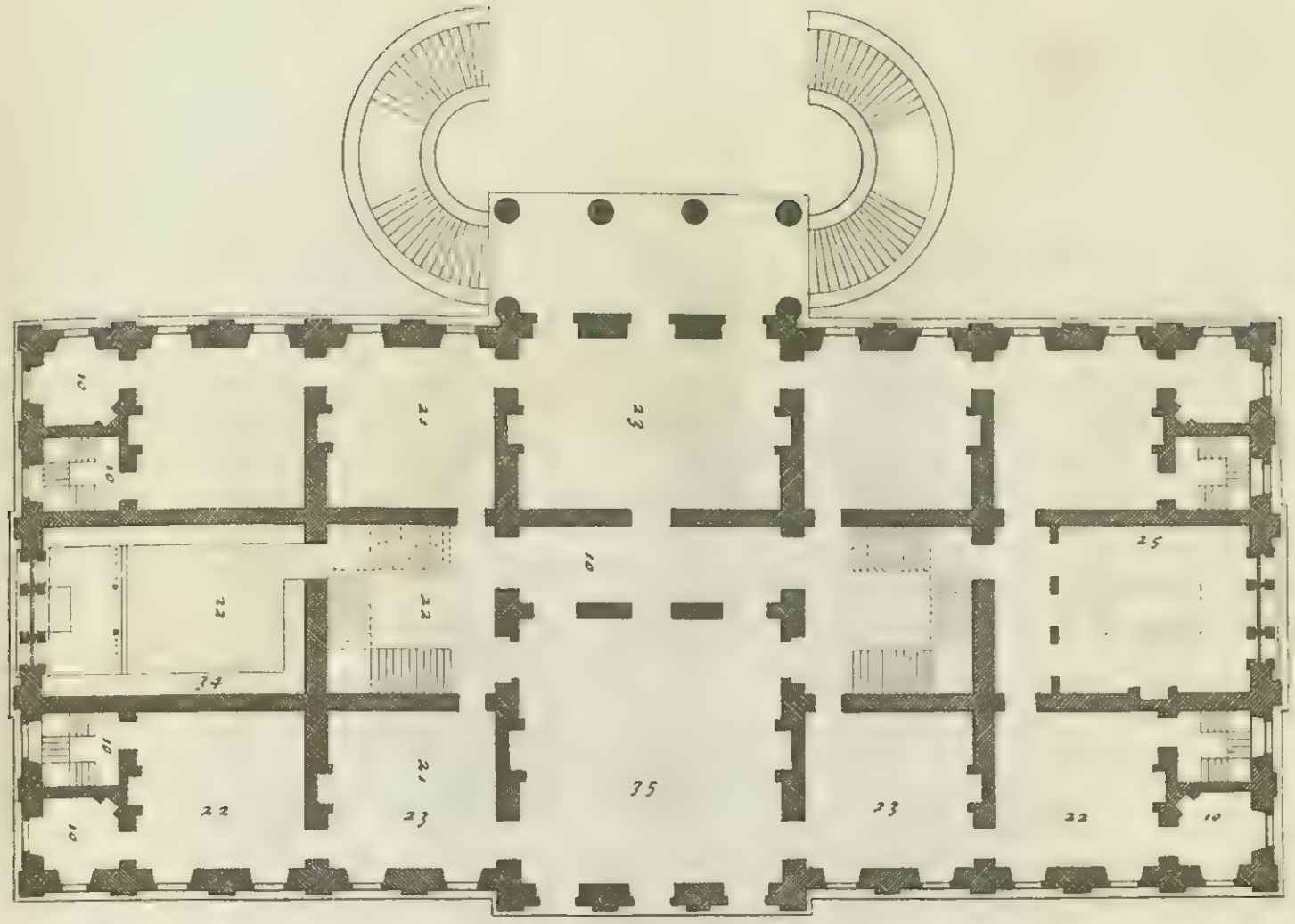


Front towards the Garden.

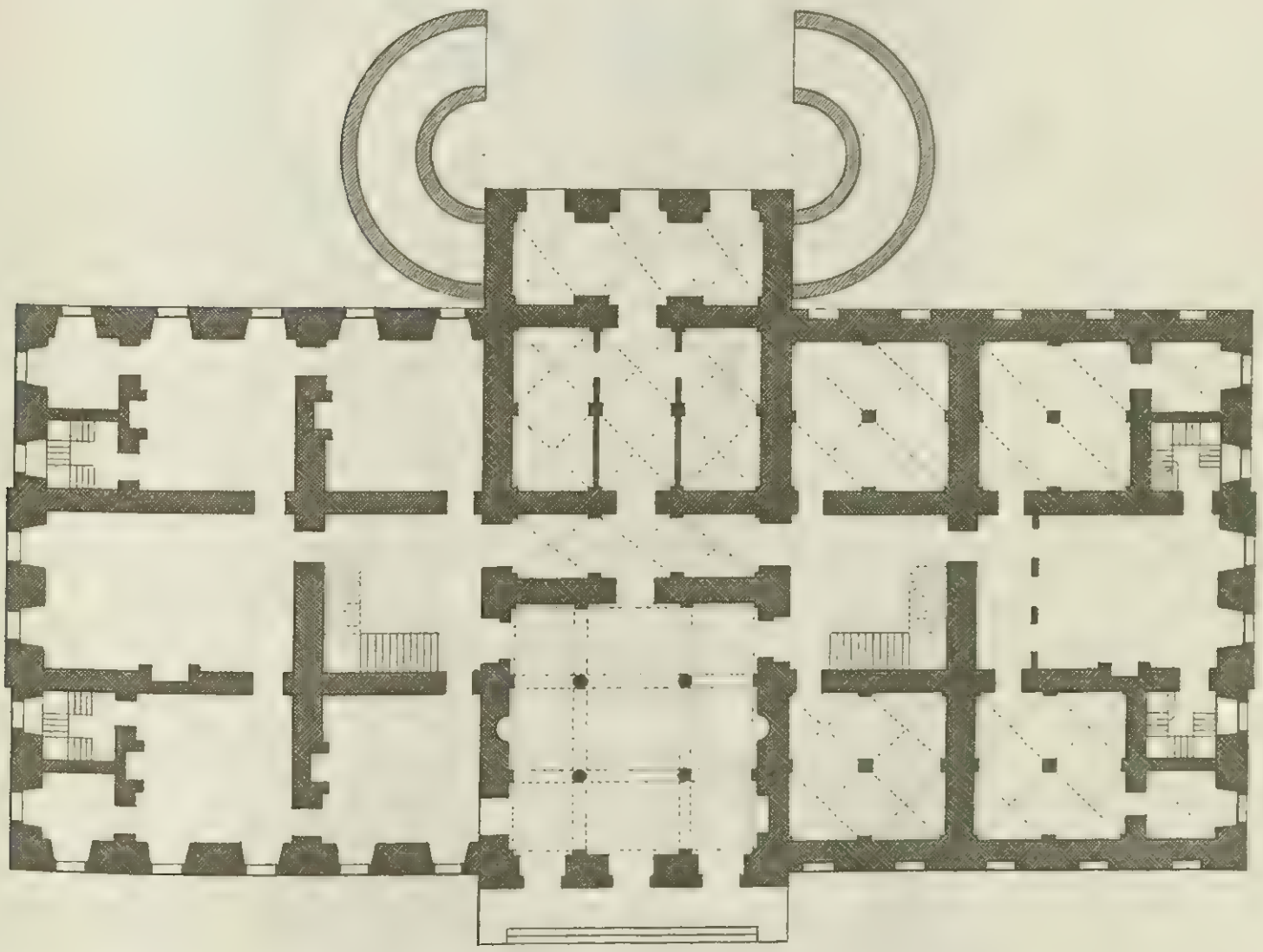
James Gibbs Architecto.

0 5 10 20 30 40 50 60 70 80

E. Kirkal sculp.

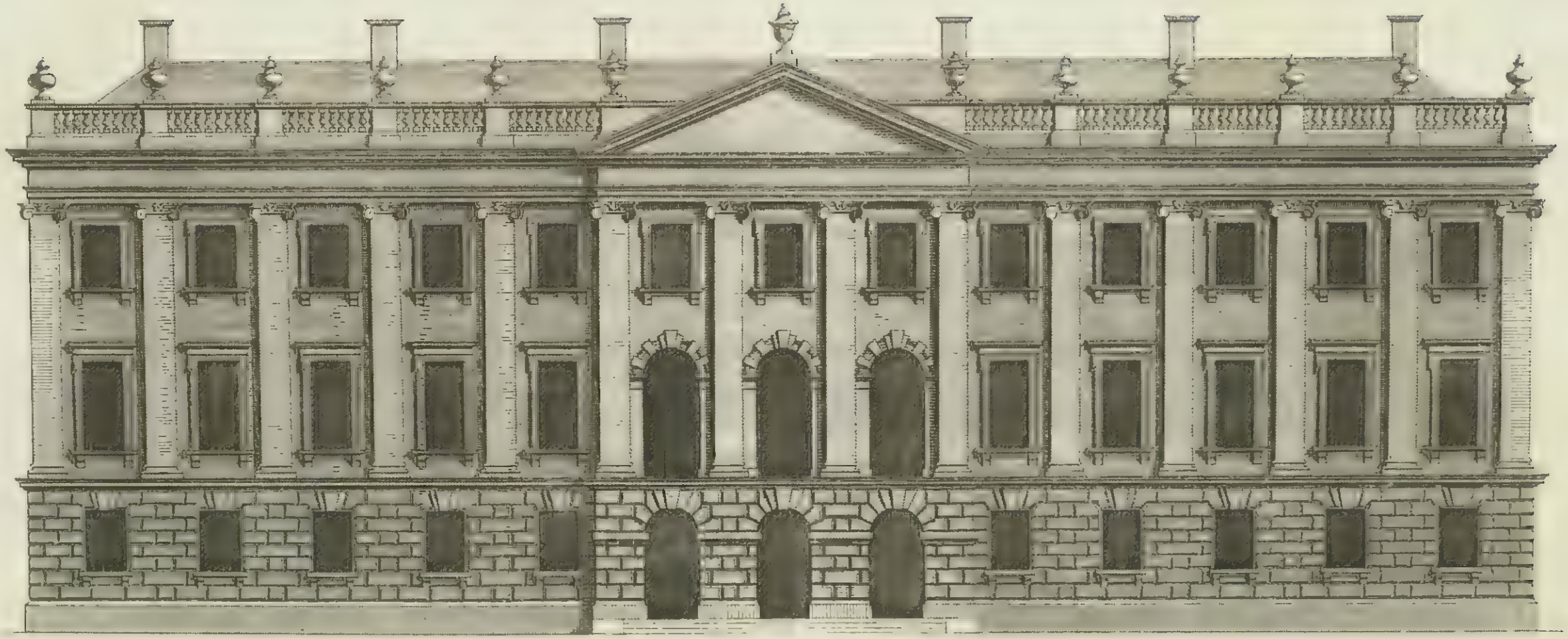


Plan of the principal Story.



The Cellar Story.

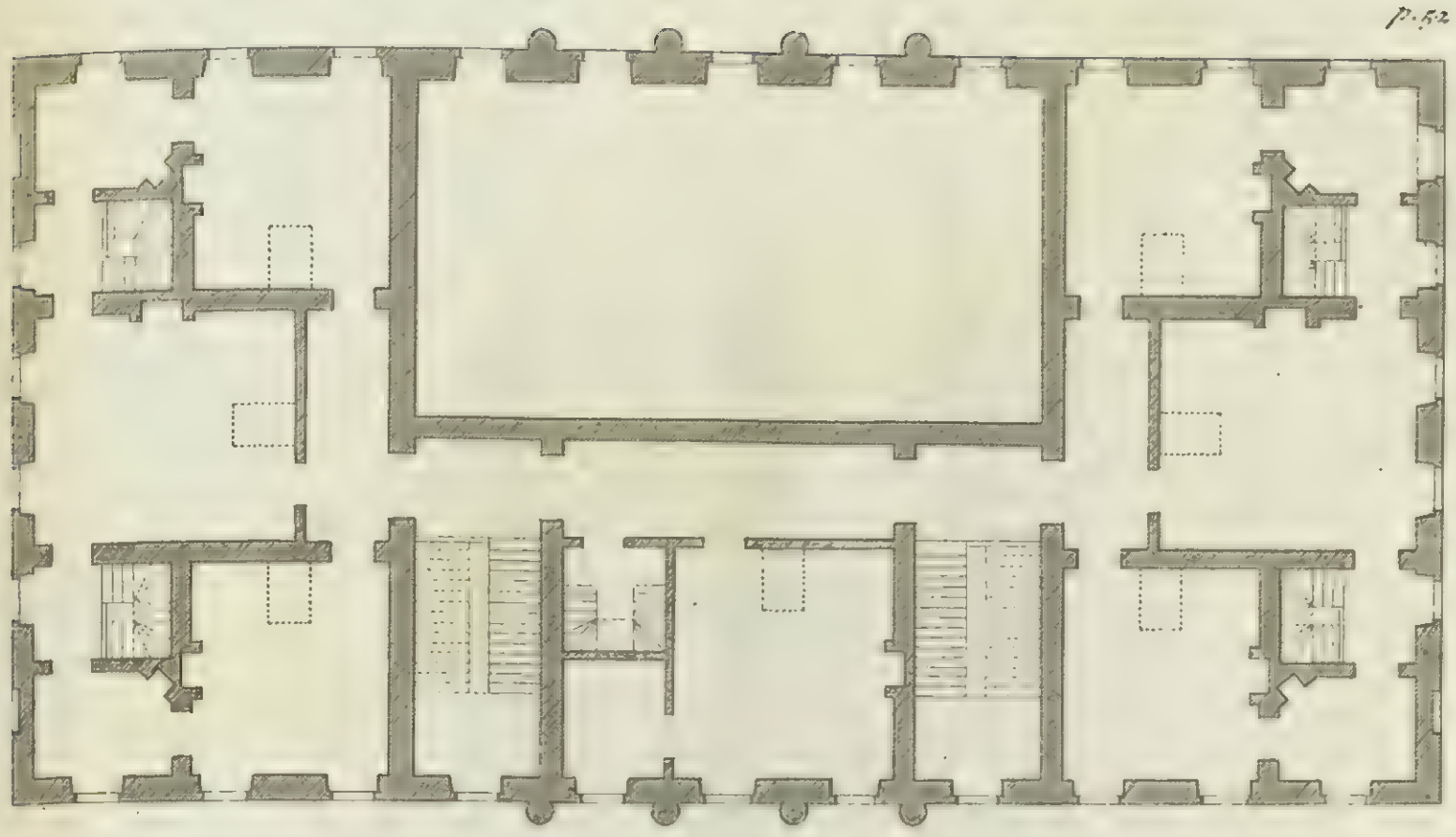
Jacobo Gibbs Architecto *H: Hulsbergh Sculp:*



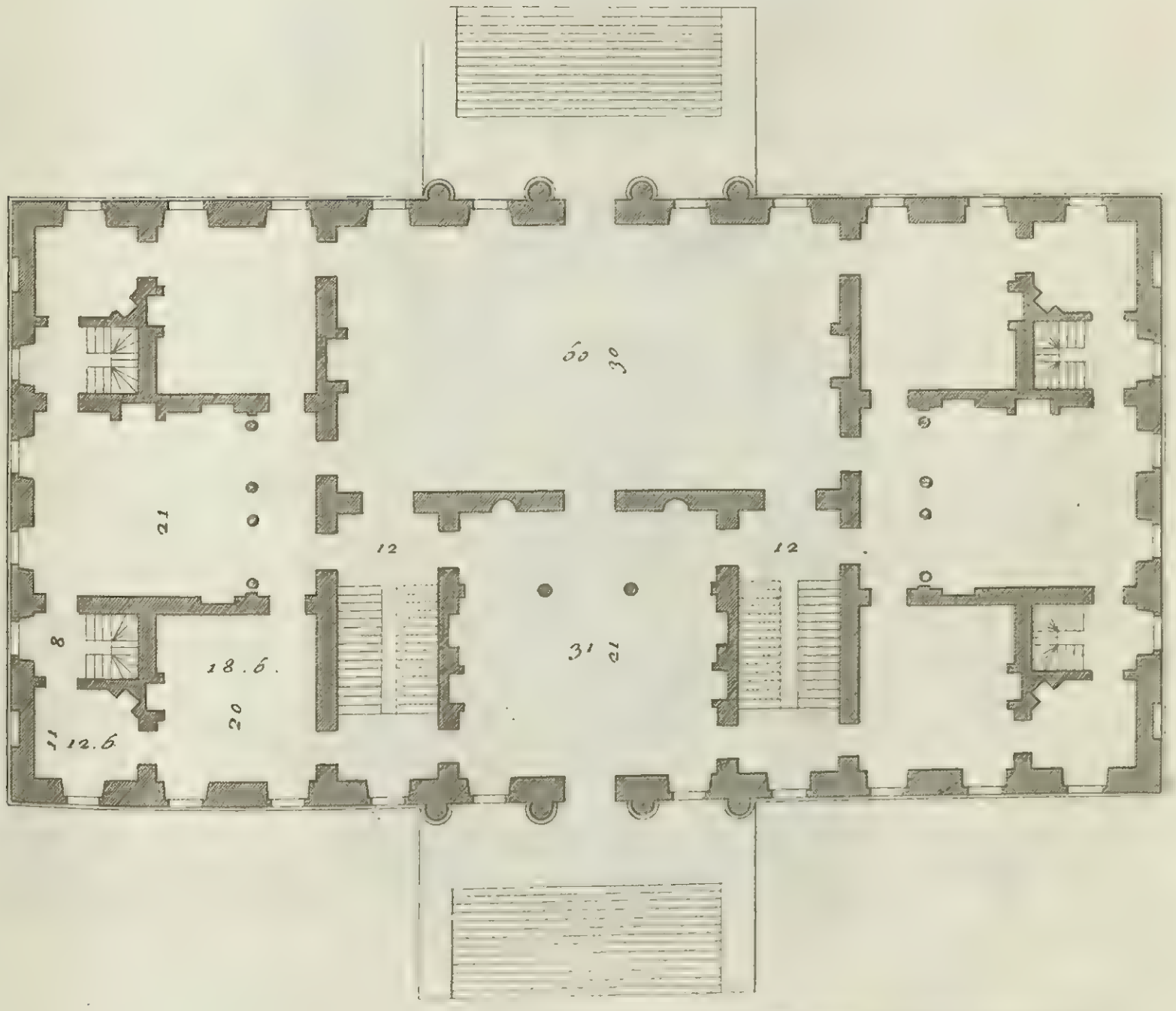
10 5 10 20 30 40 50 60 70

Jacobo Gibbs Architecto.

F. Kirkall sculp.



The one pair of Stairs



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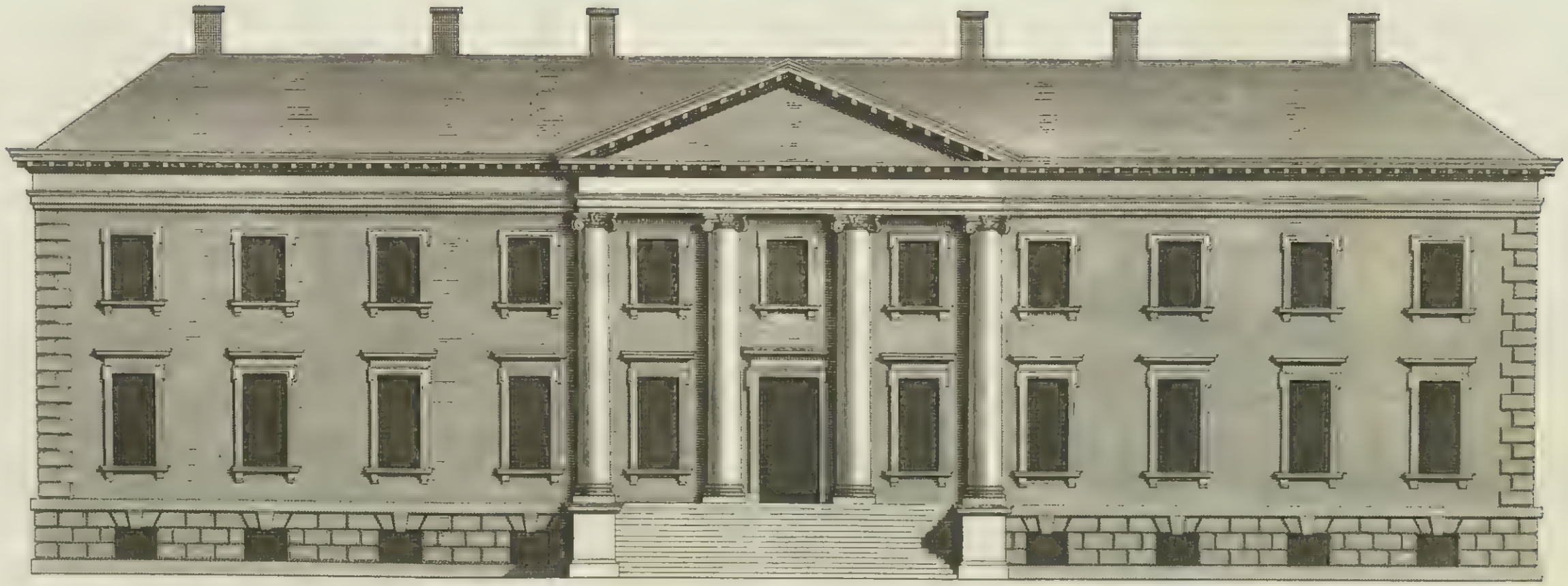
Jacobo Gibbs Architecto. *The Ground Plan.* . . *E. Kirkall sculp.*



Jacobo Gibbs Architecto

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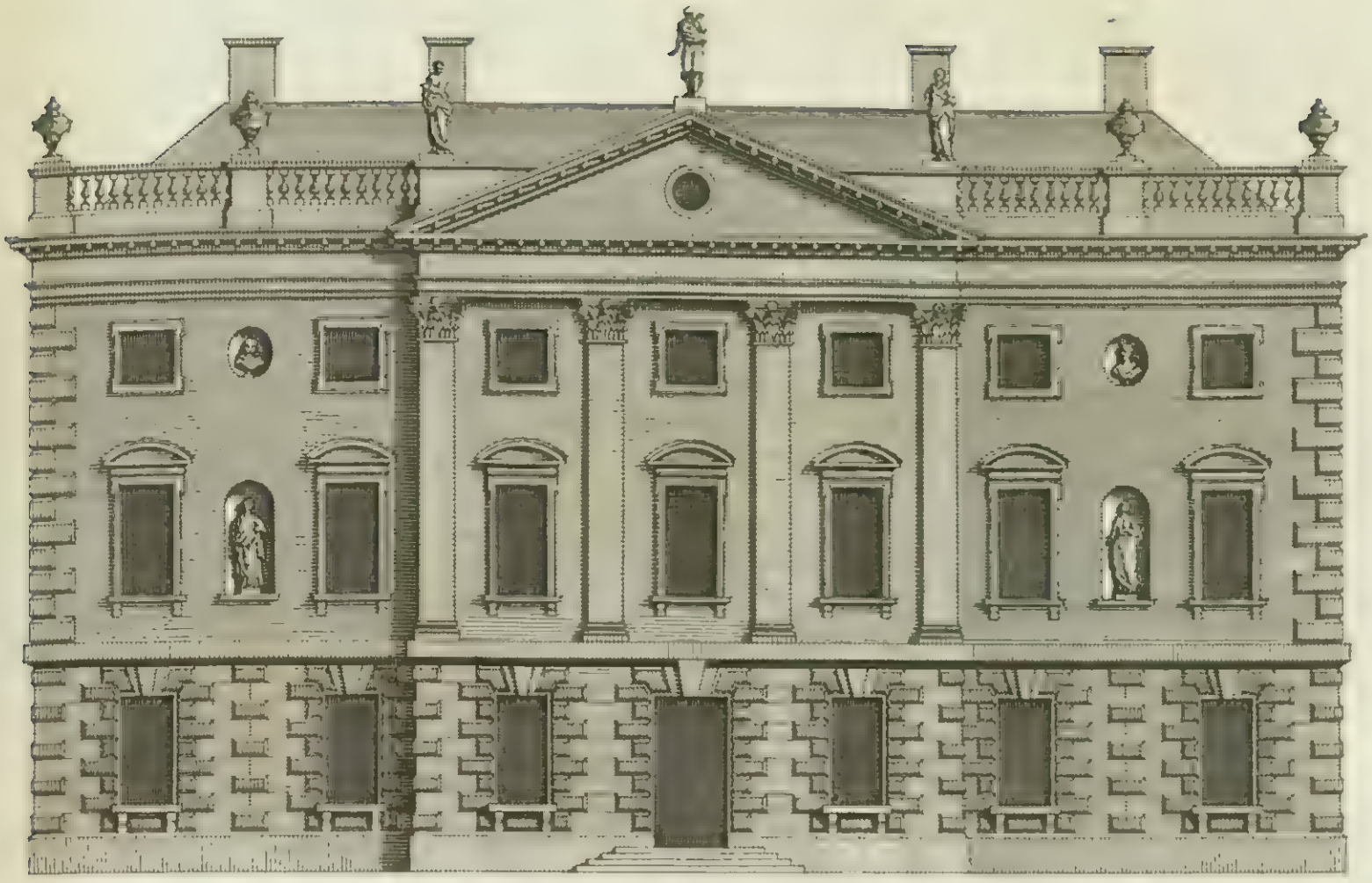

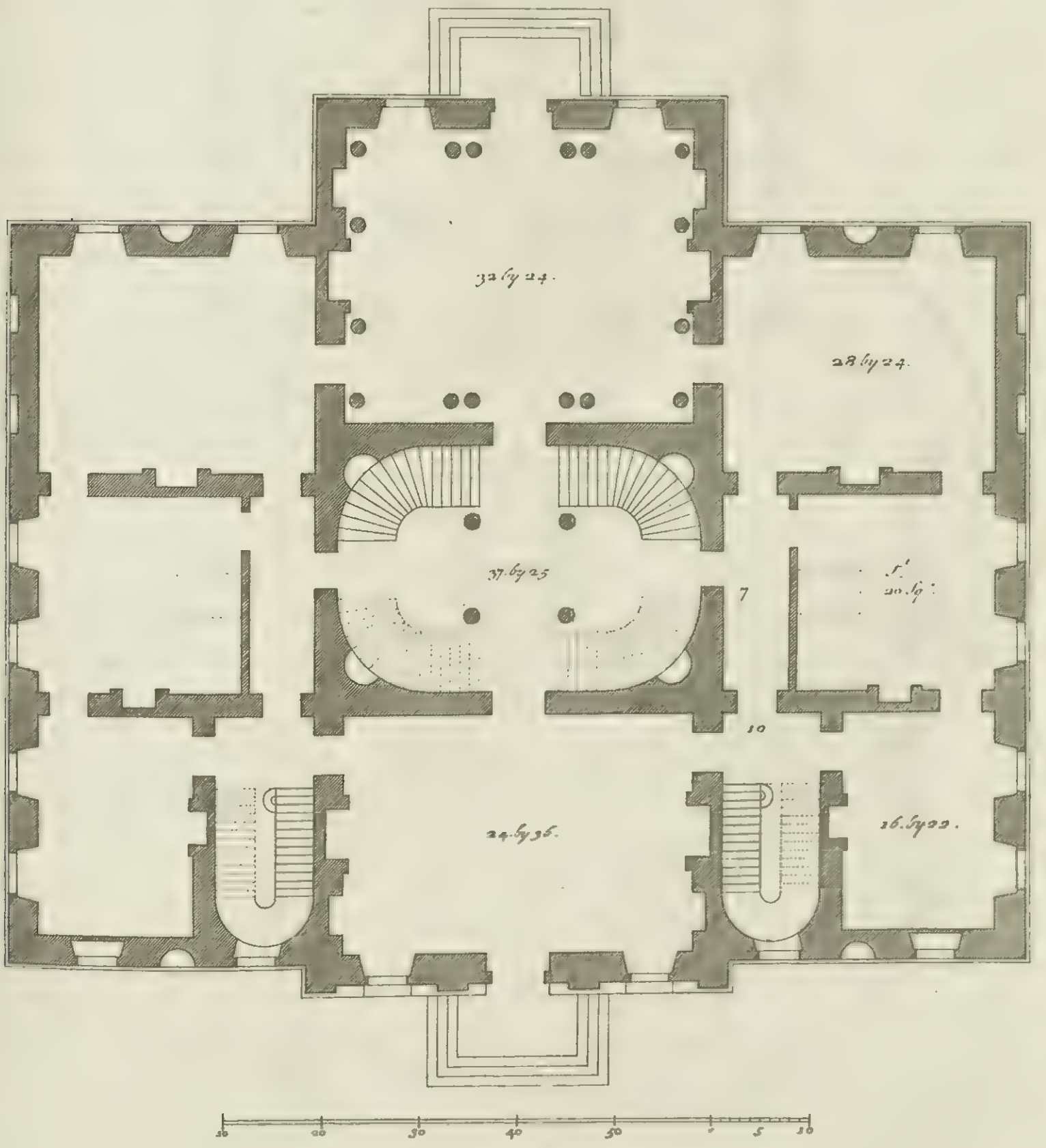

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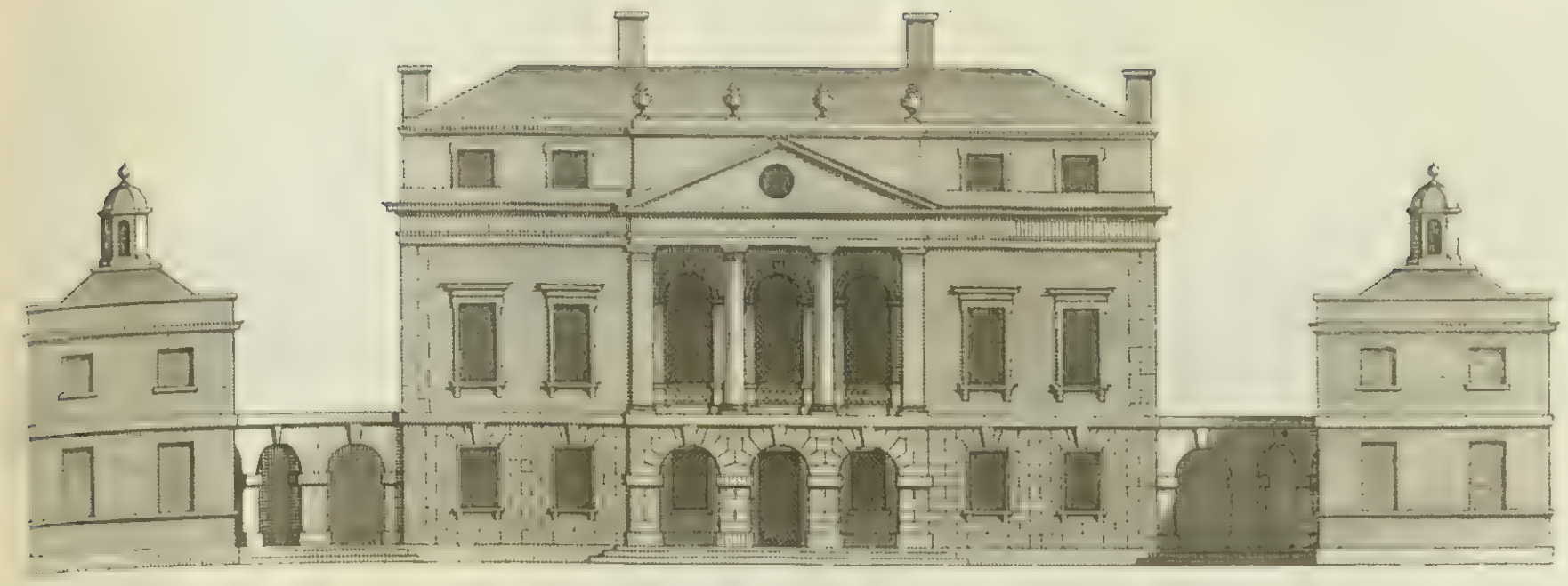

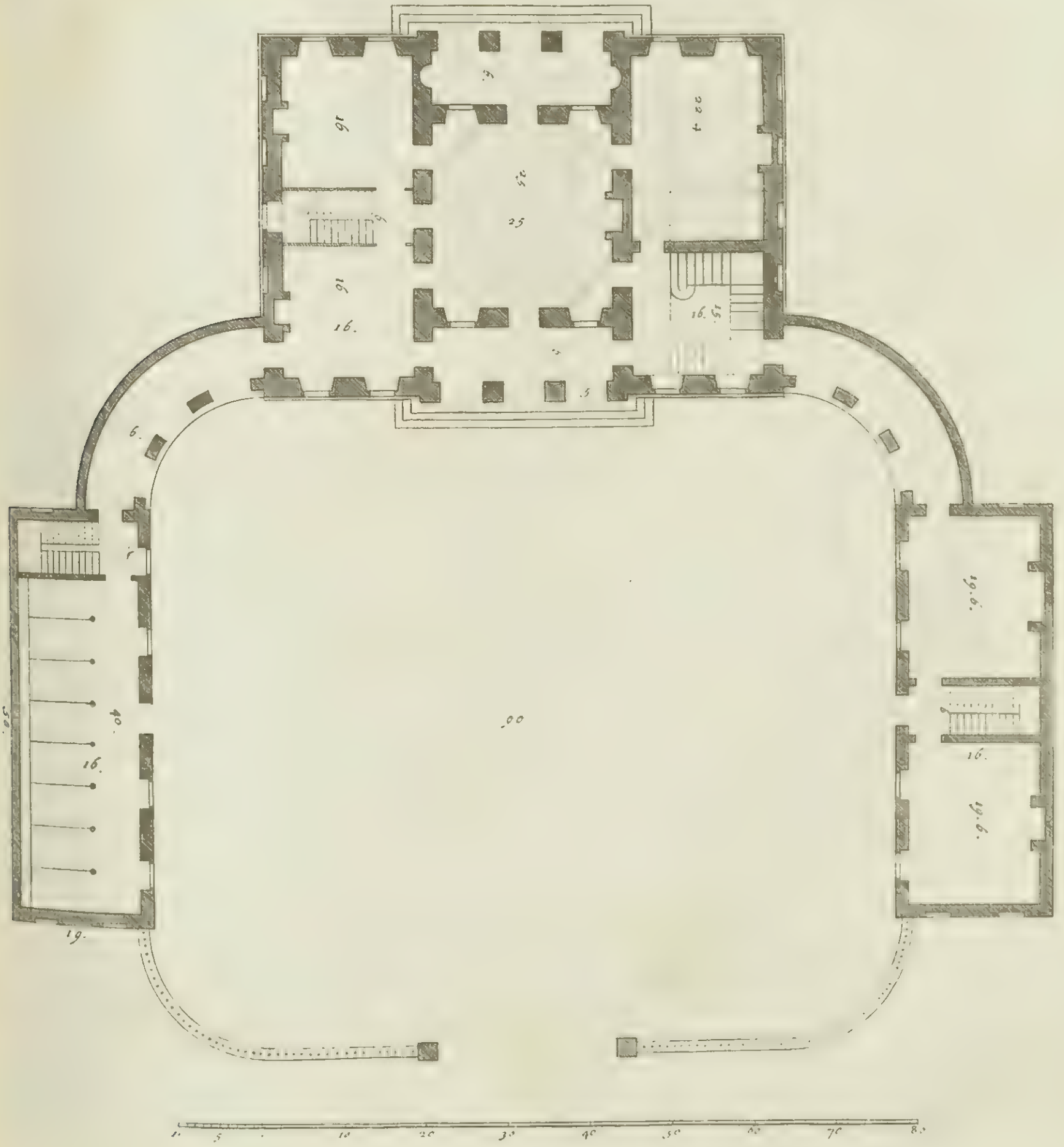
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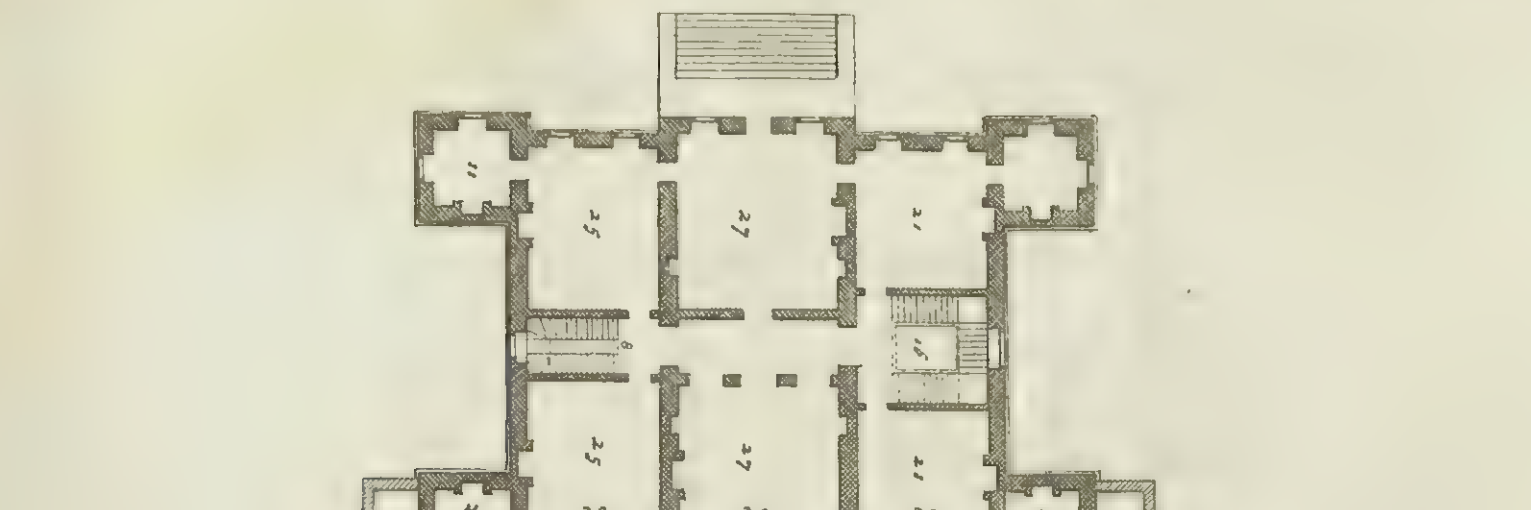

Jacobo Gibbs Architecto

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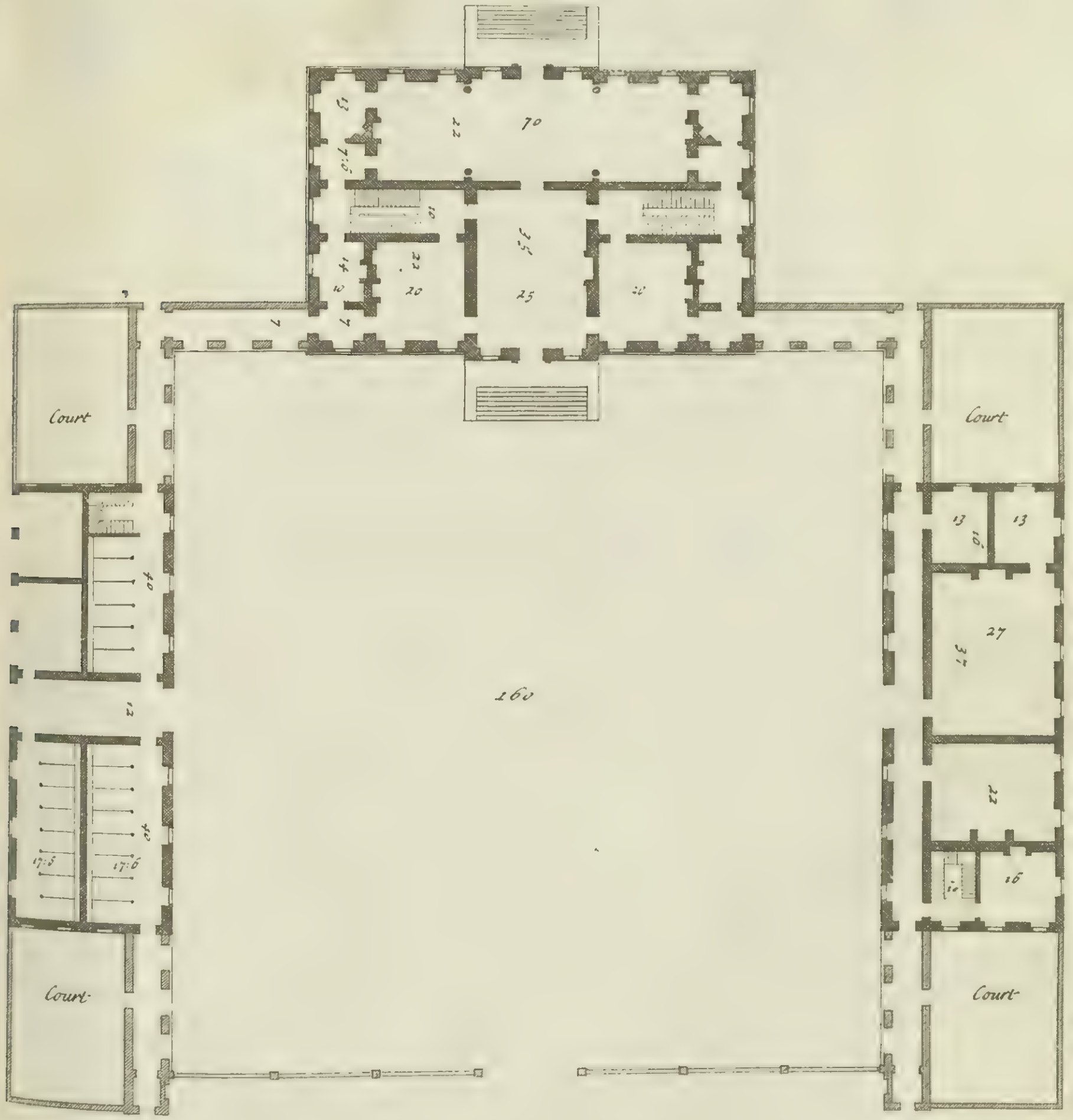

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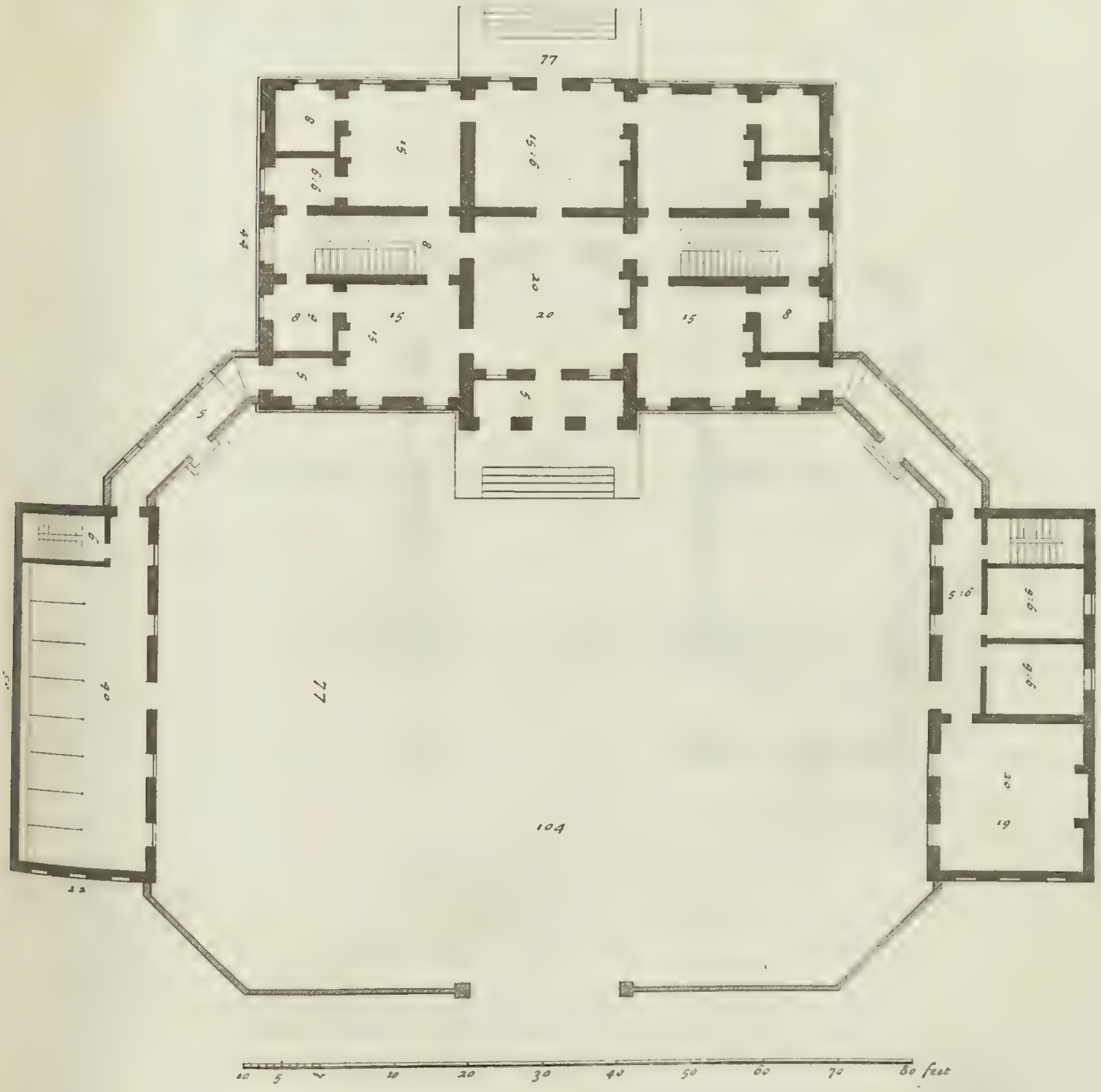

Jacobo Gibbs Architecto

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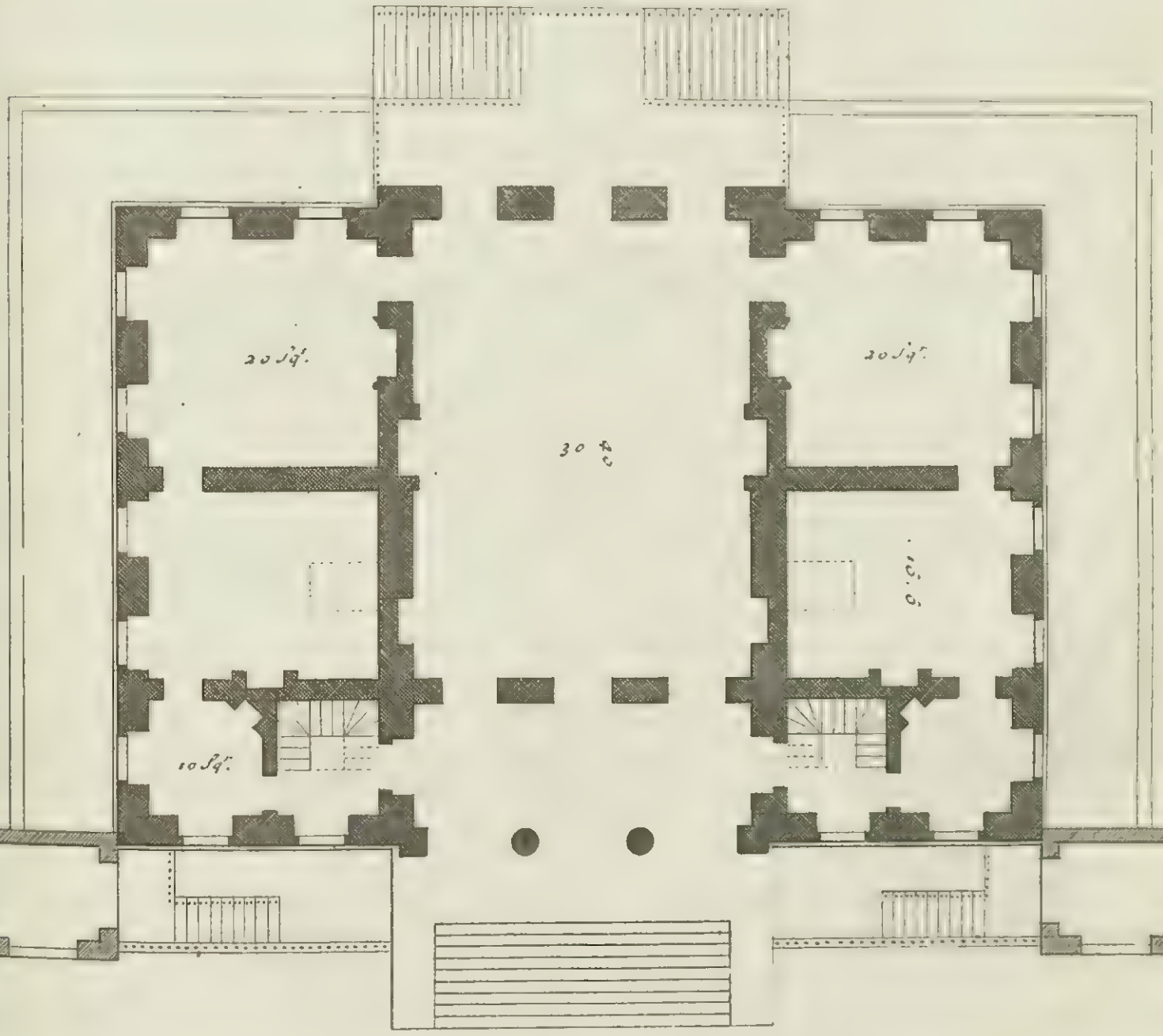

10 5 0 10 20 30 40 50 60 feet

Jacobo Gibbs Architecto

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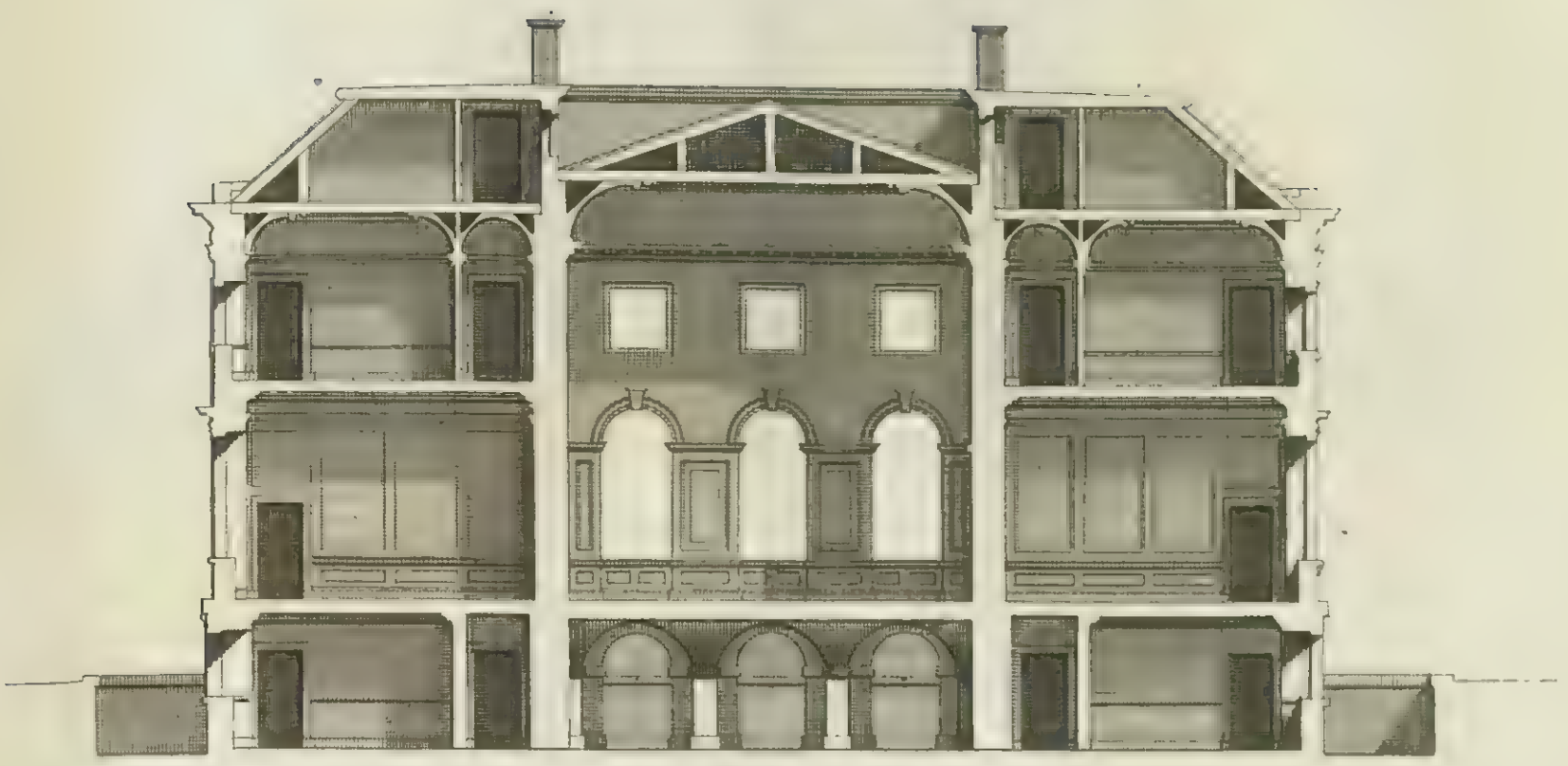

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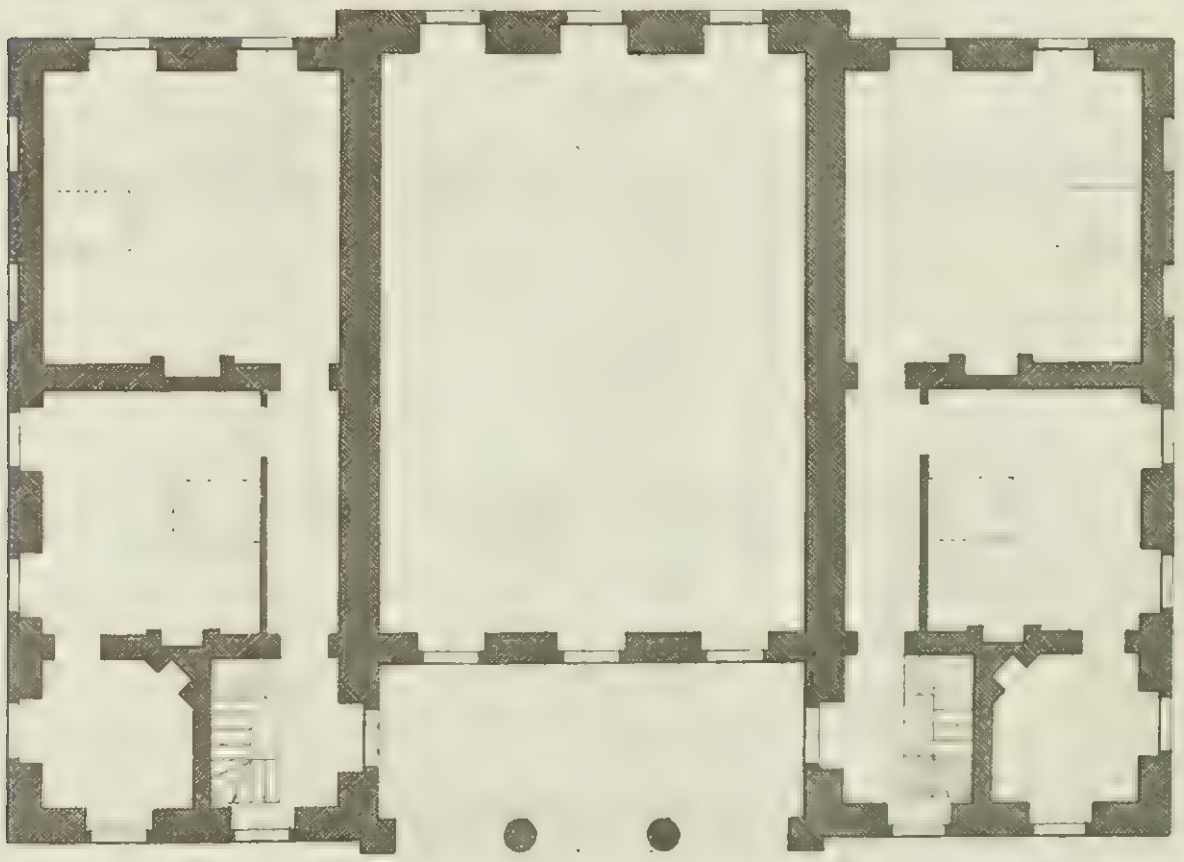

The Plan of the Second floore.

Jacobo Gibbs Architecto

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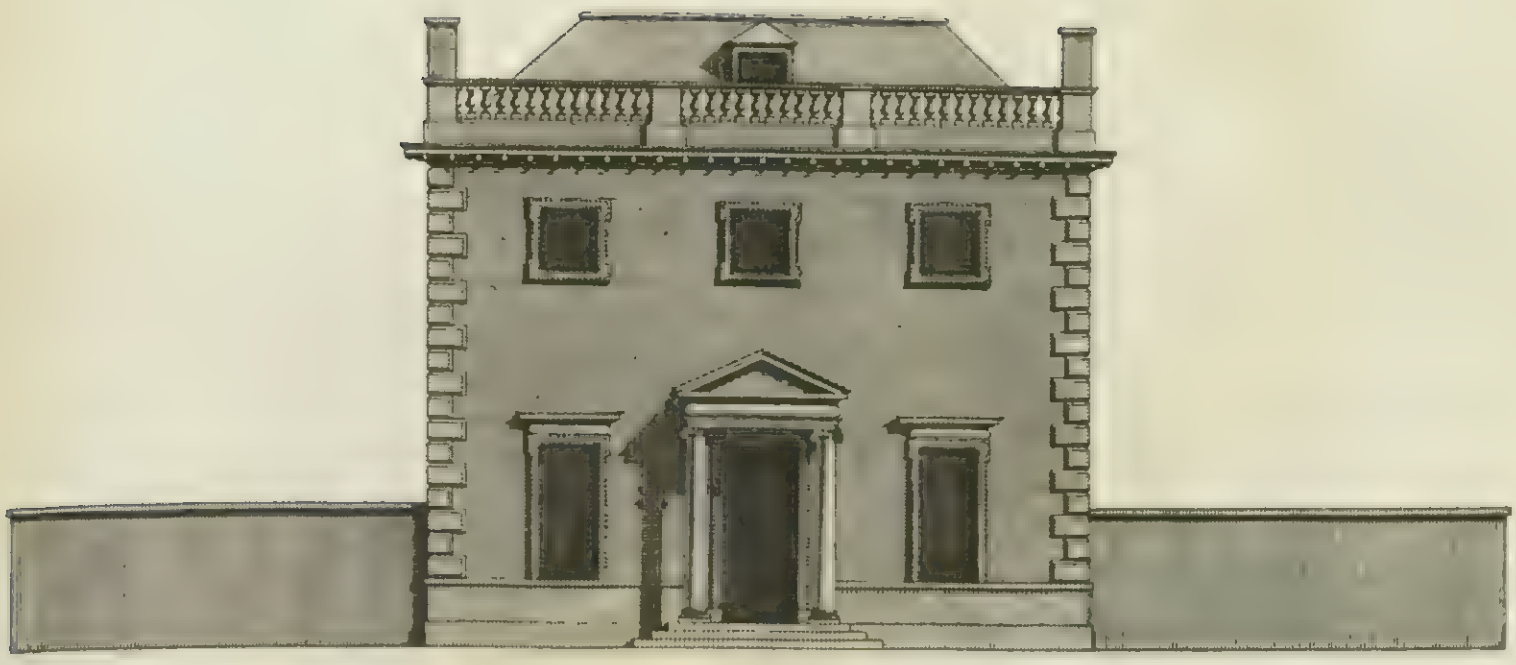

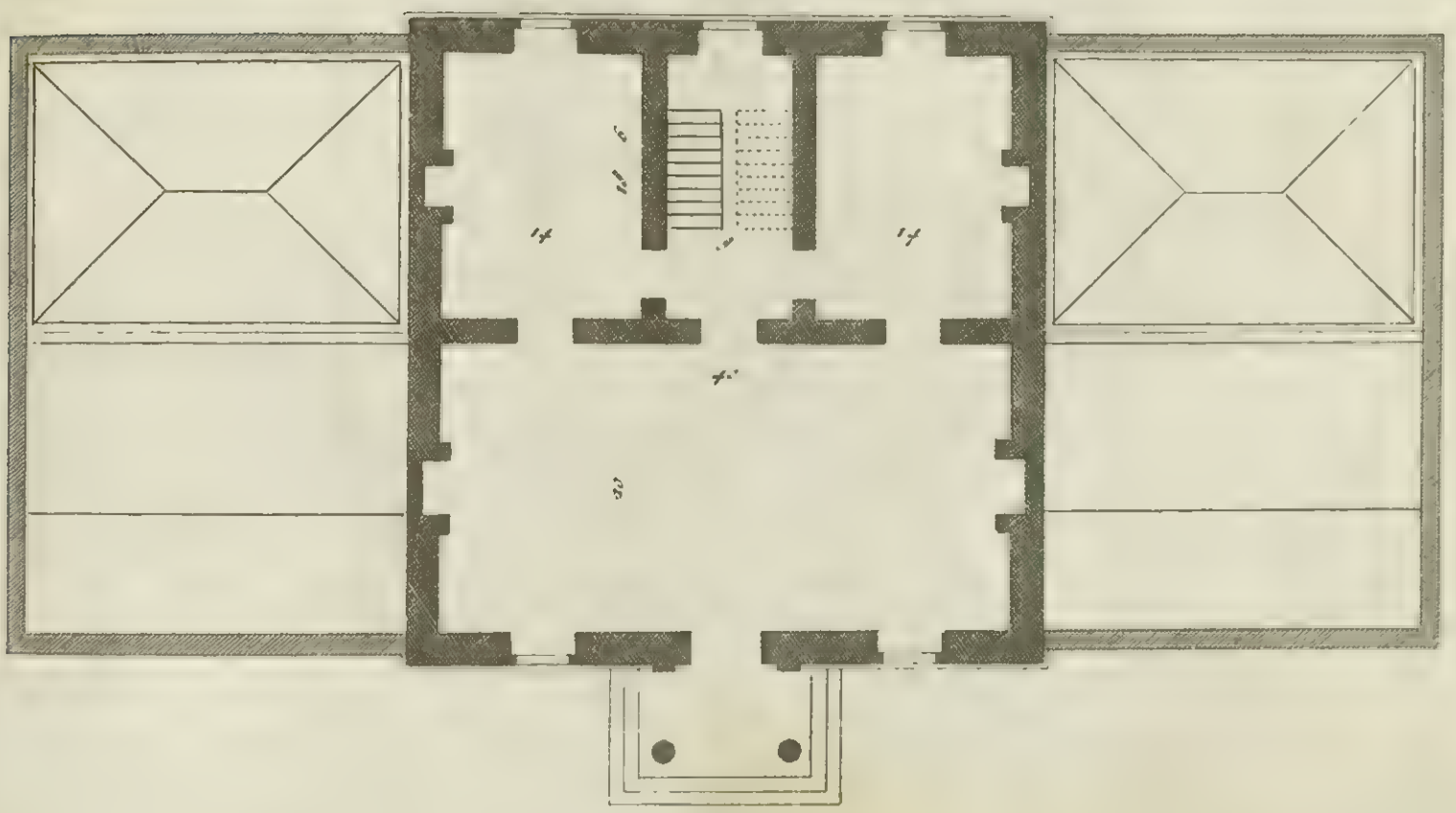

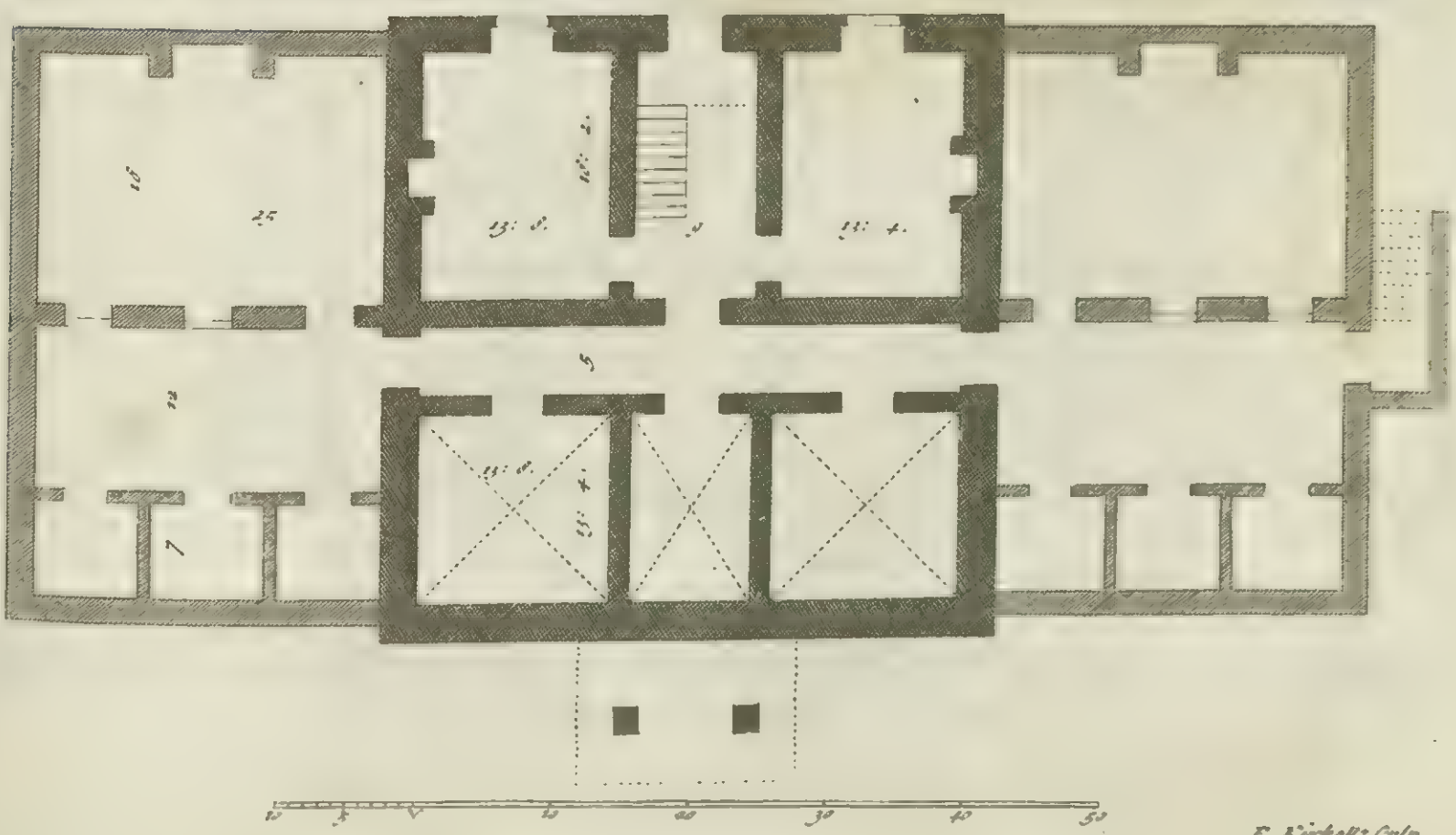

Jacobo Gibbs. Architecto.

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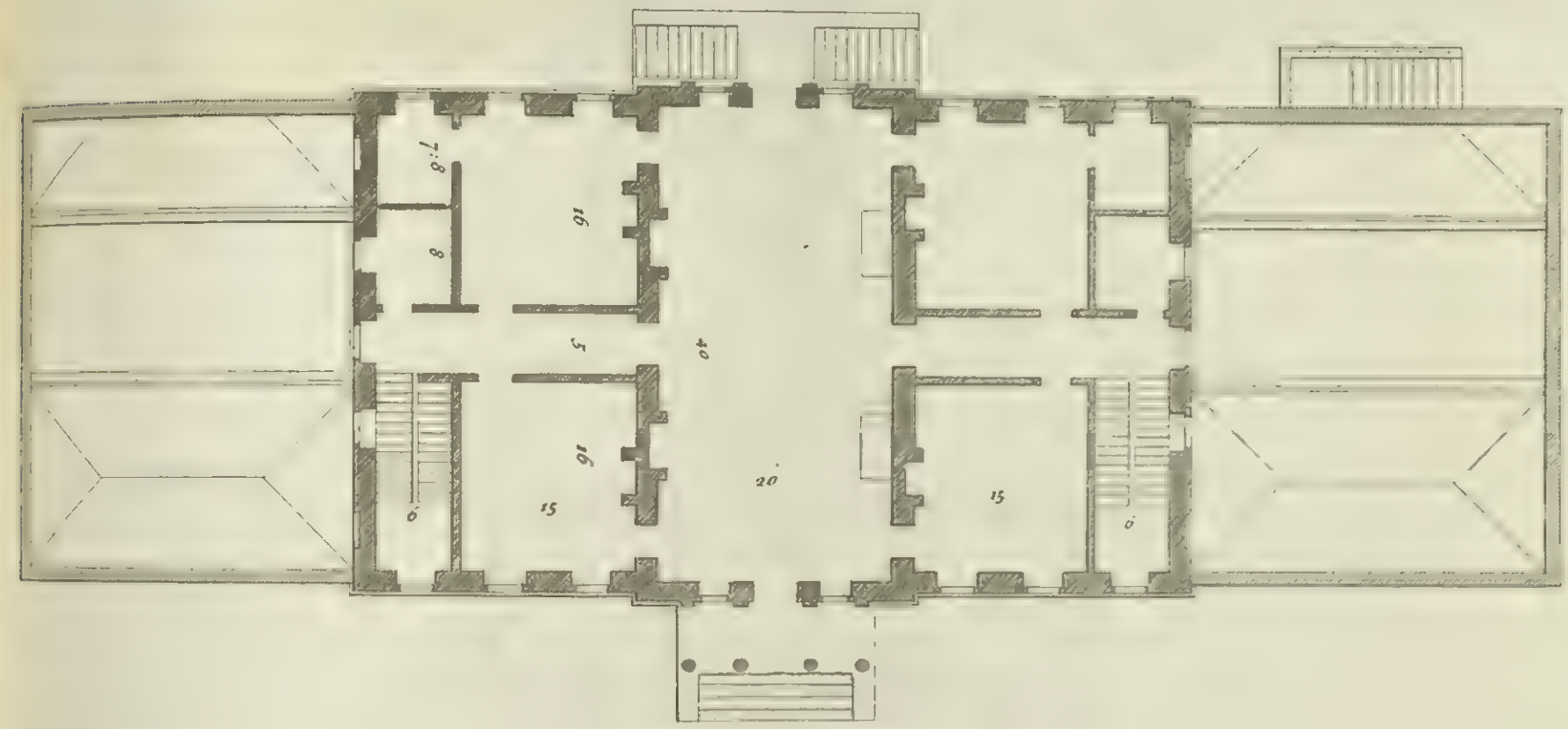

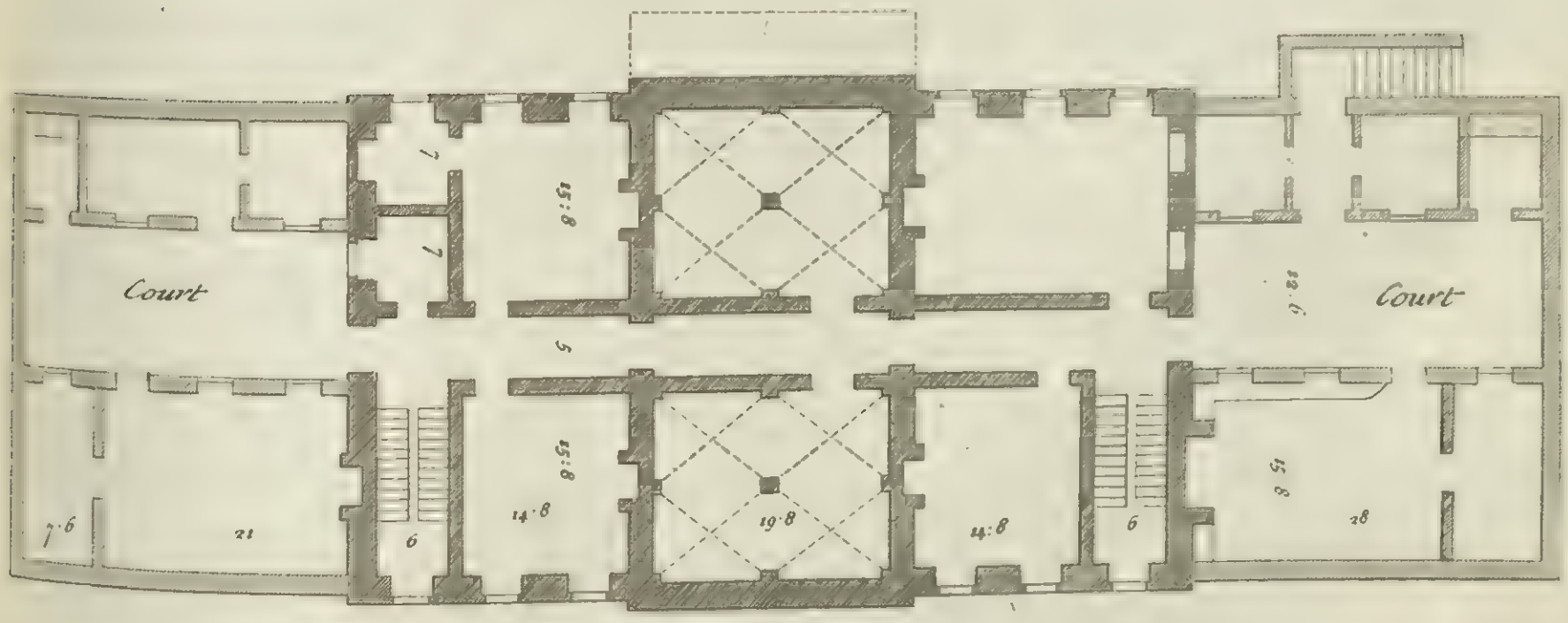

Jacobo Gibbs Architecto.

10 5 0 10 20 30 40 50

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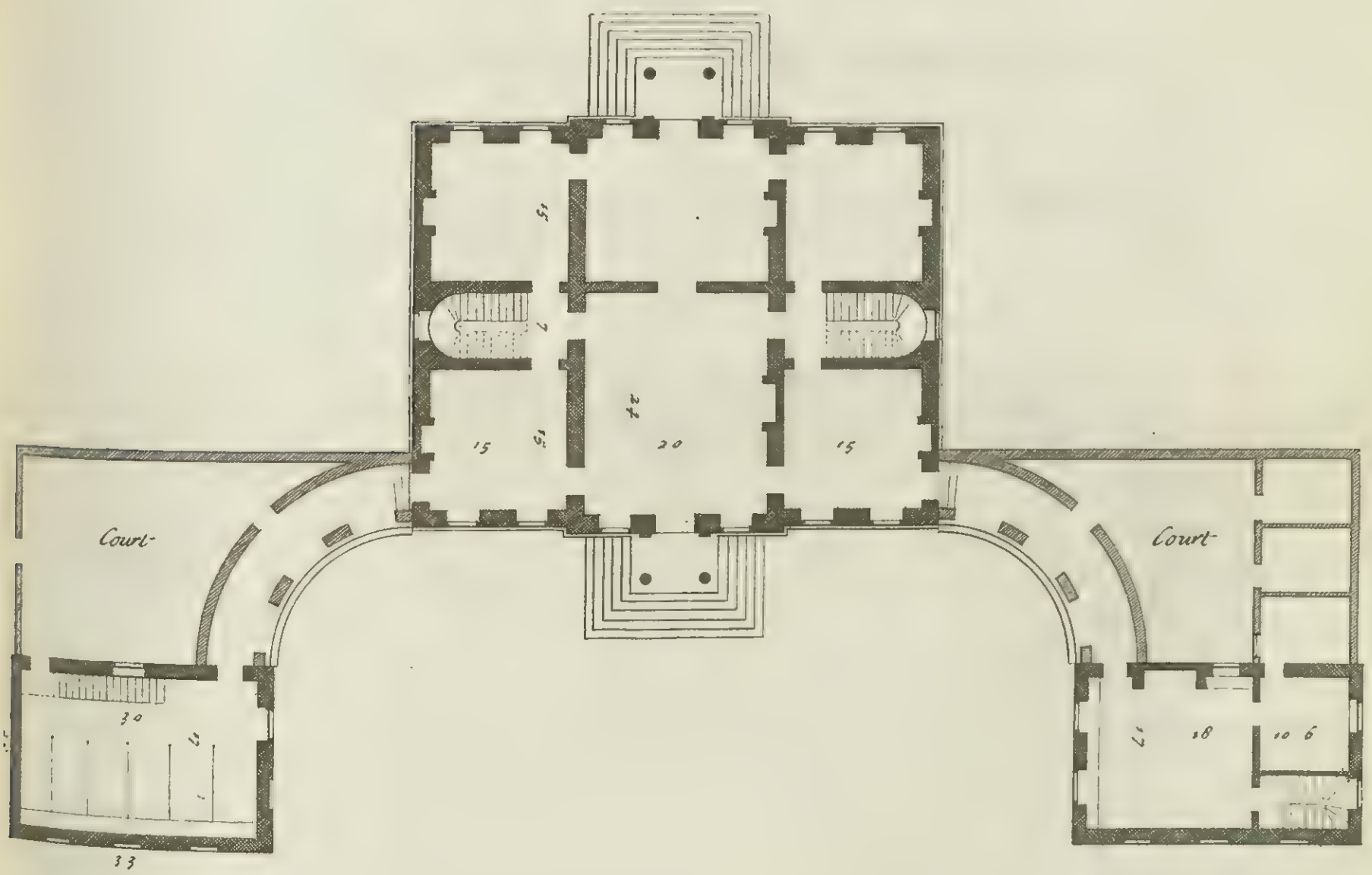

10 5 0 10 20 30 40 50 60 70 80 feet

Jacobo Gibbs Architecto

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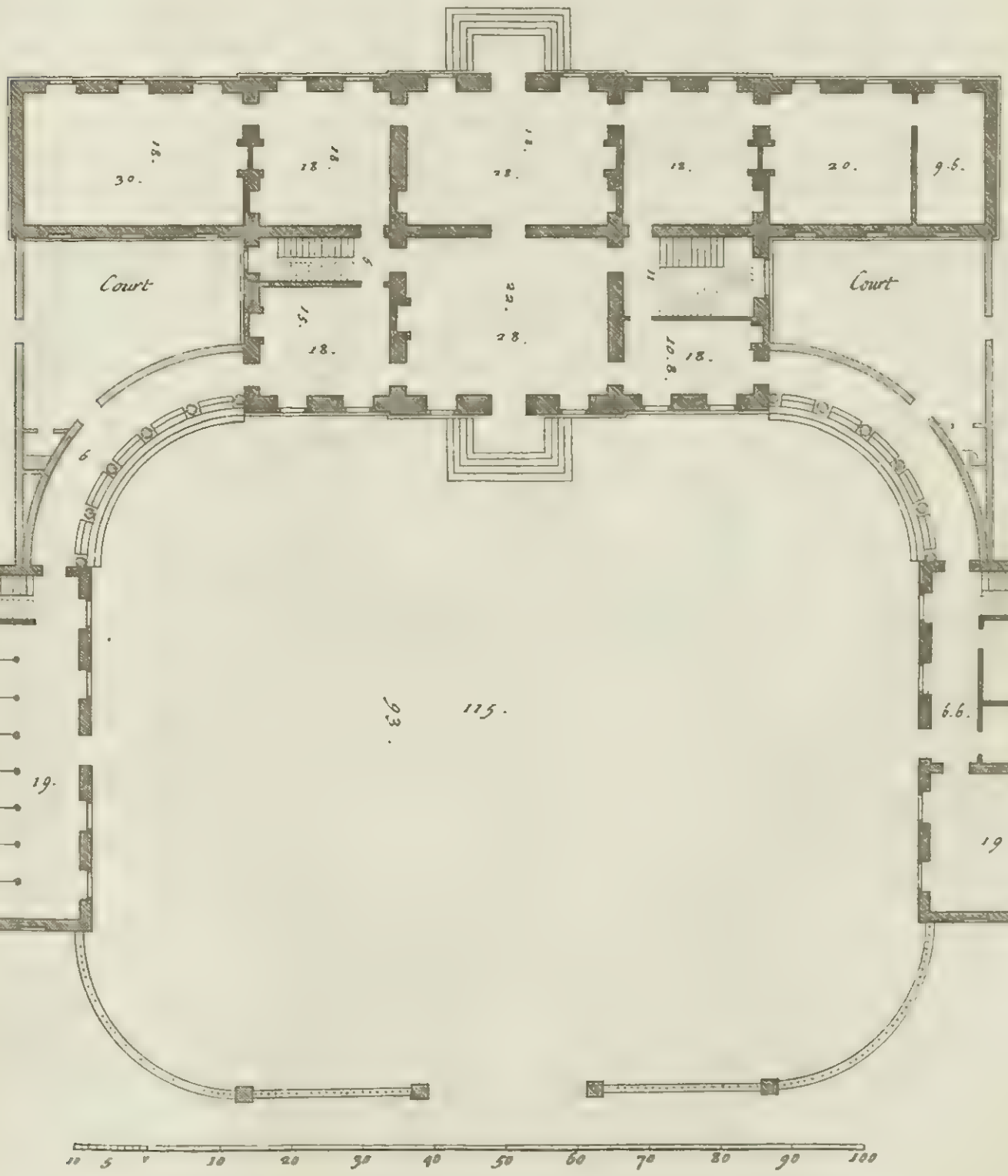

Jacobo. Gibbs. Architecto.

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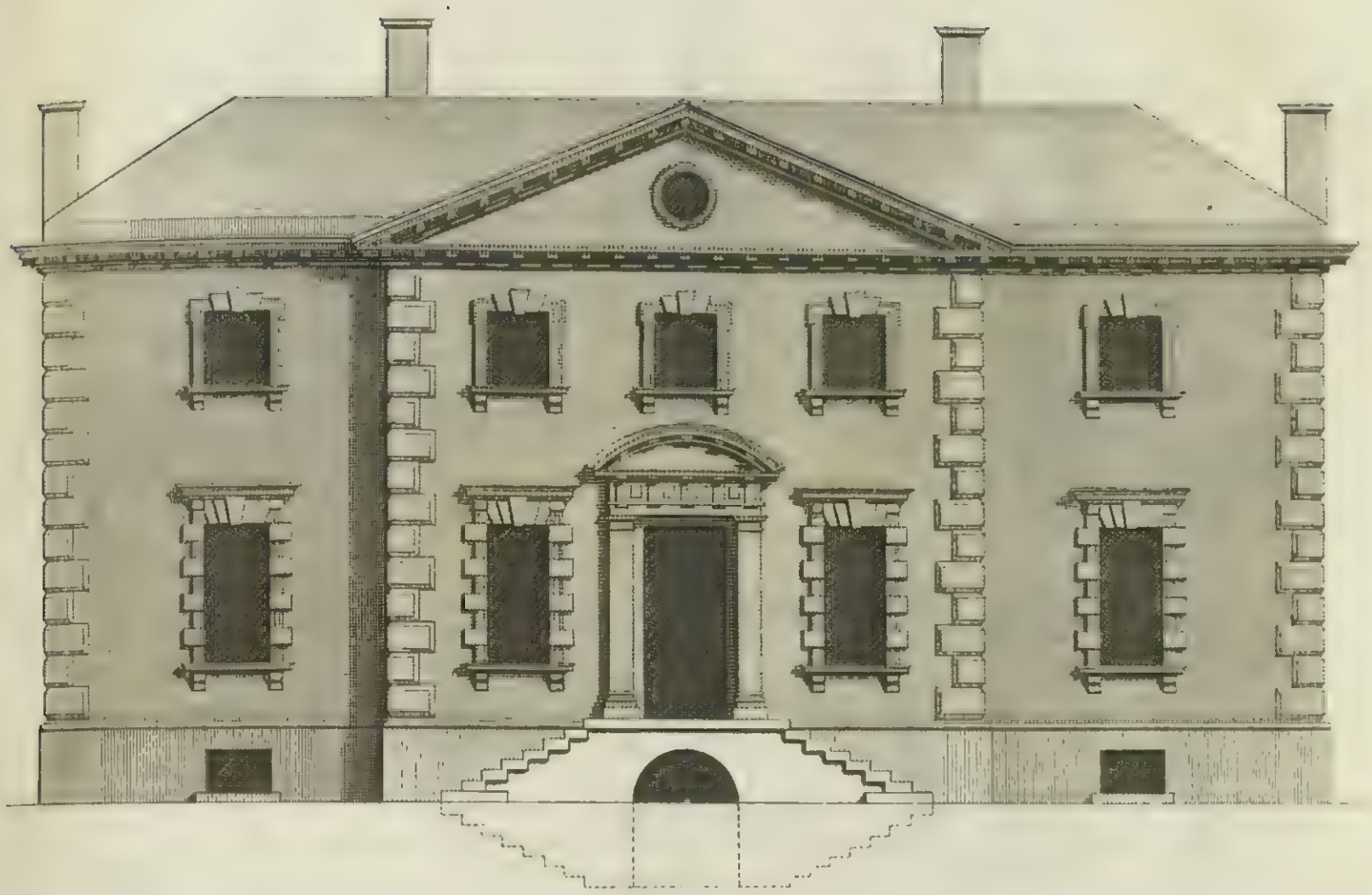

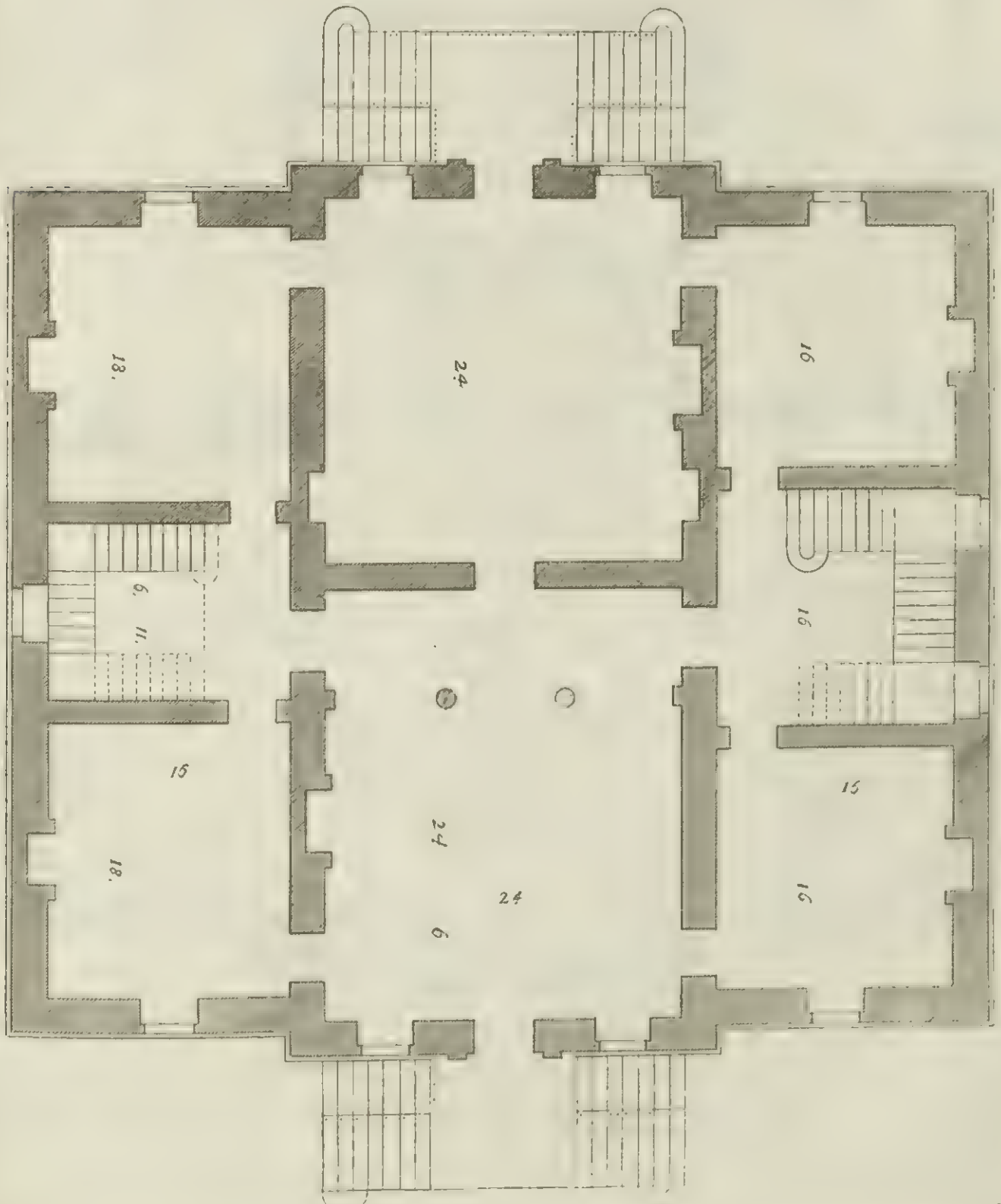

Jacobo Gibs Architecto.

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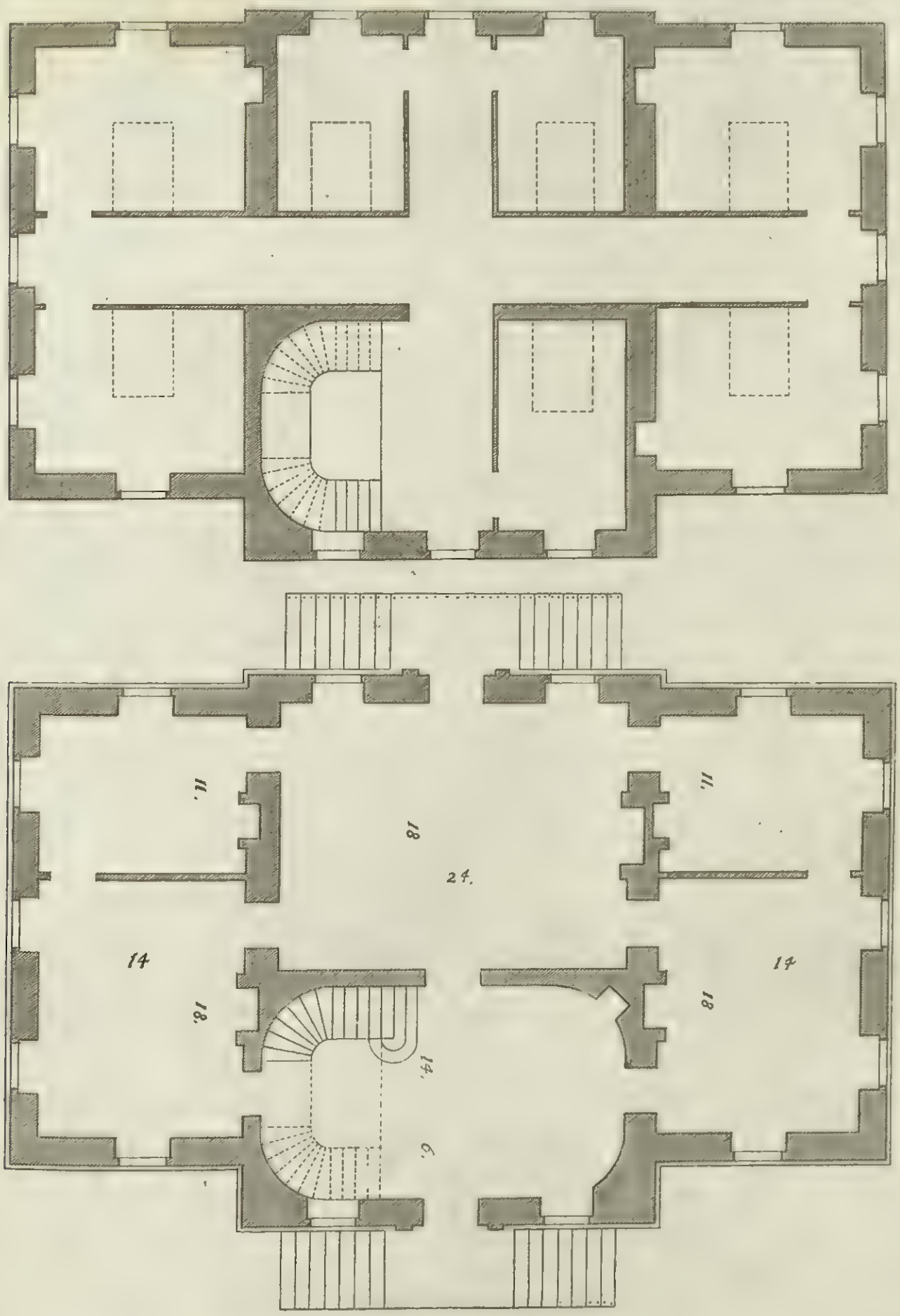

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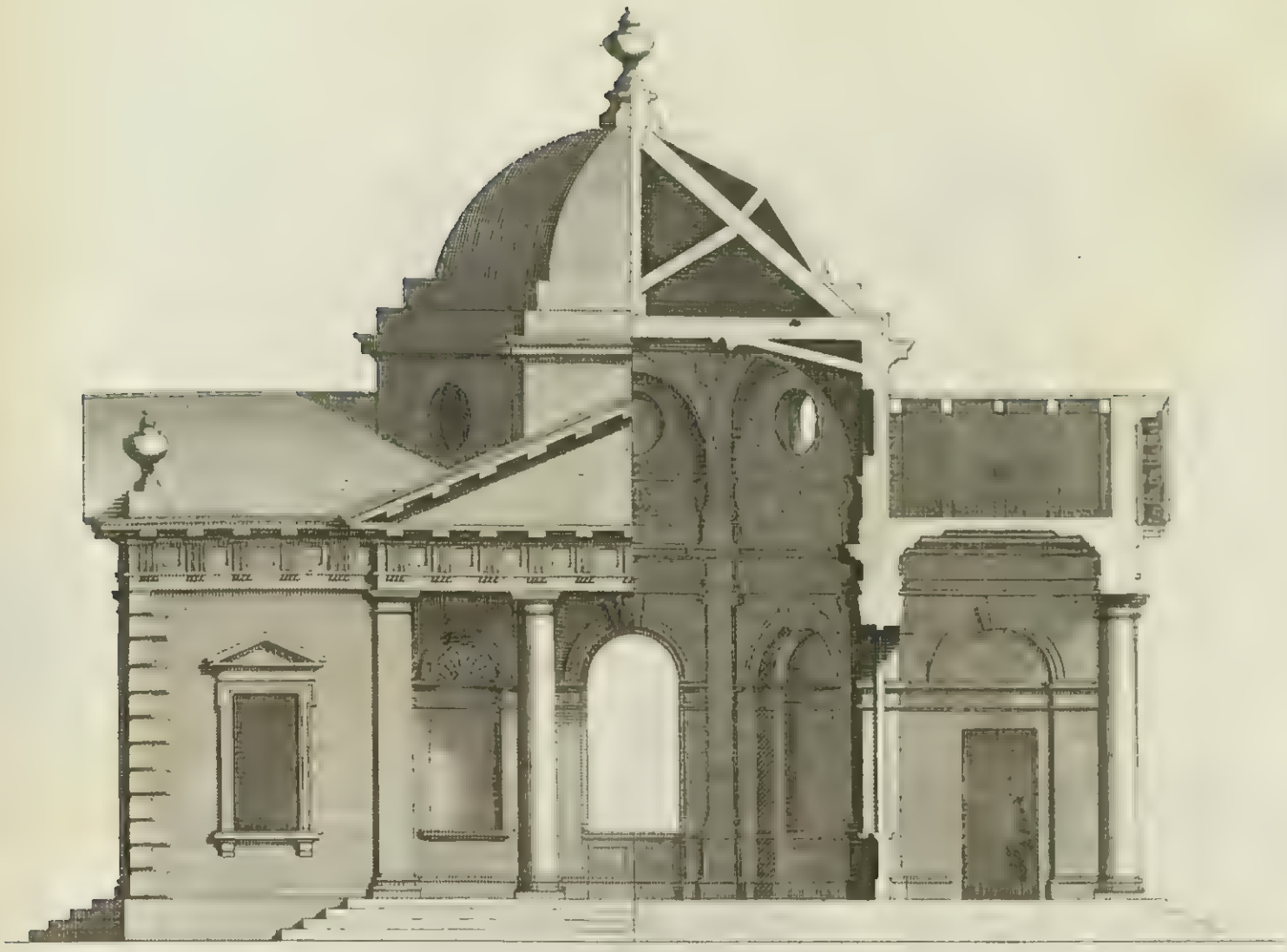

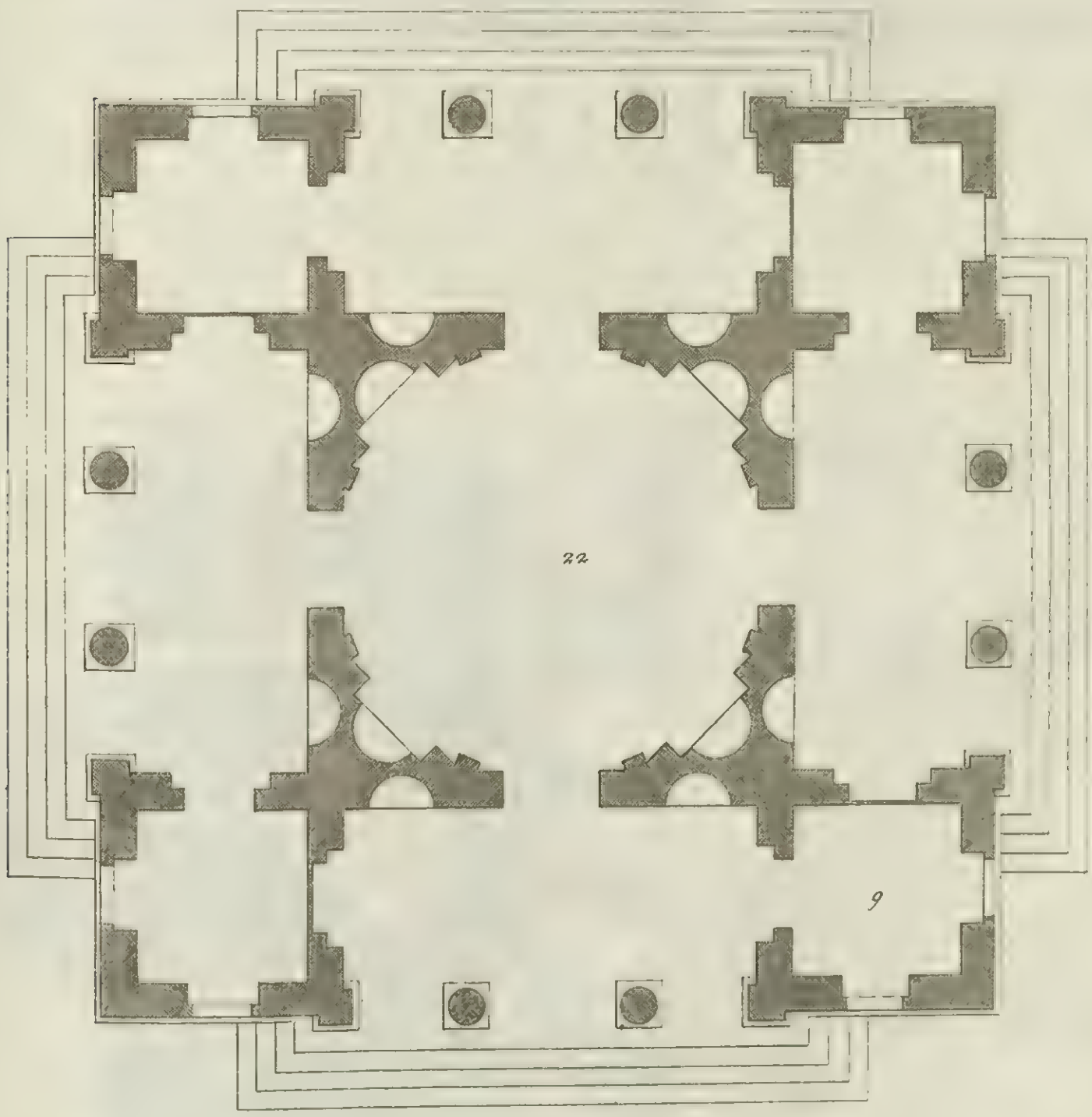

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Jacobo Gibbs Architecto

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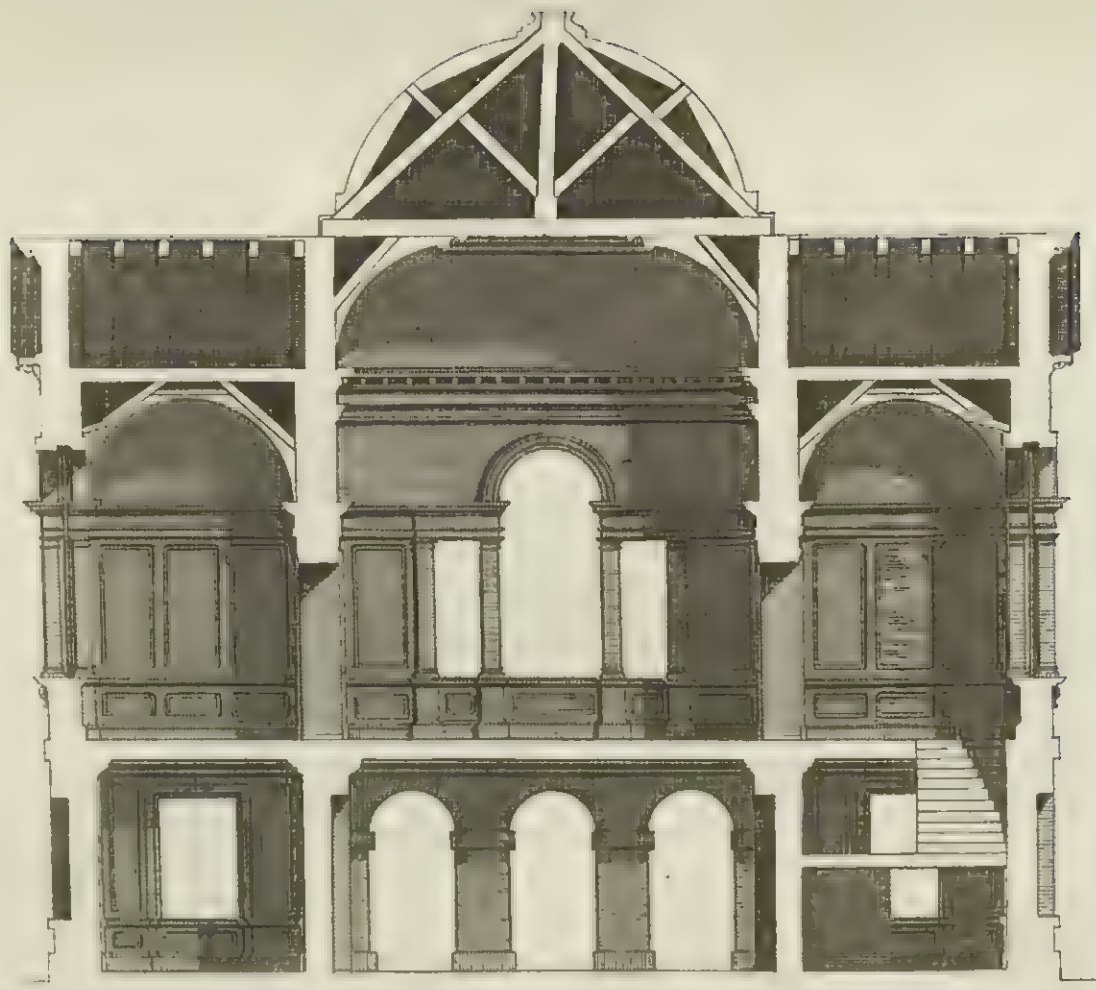

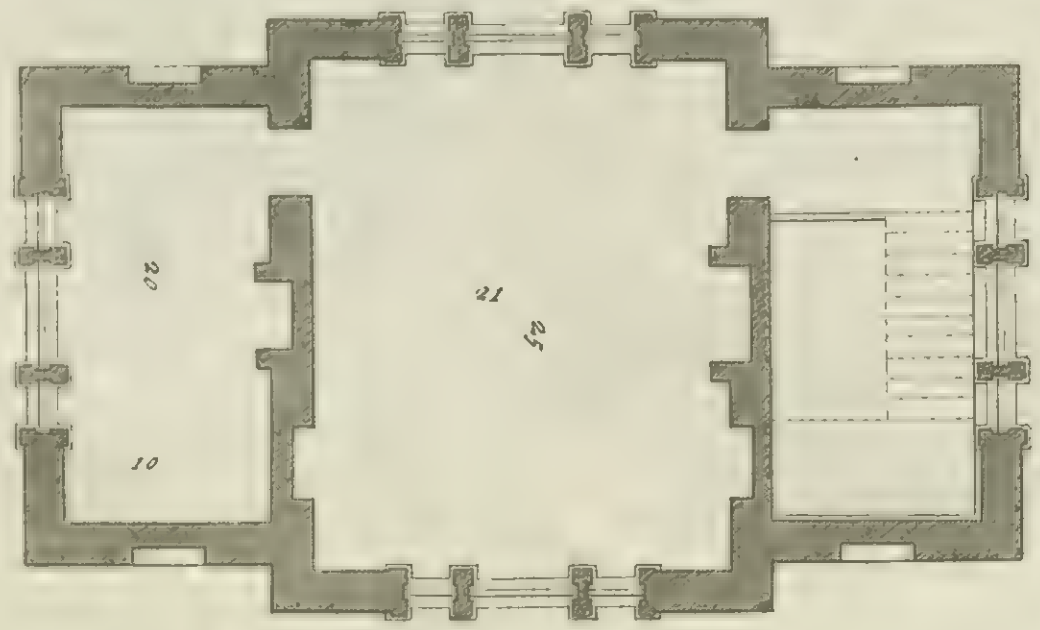

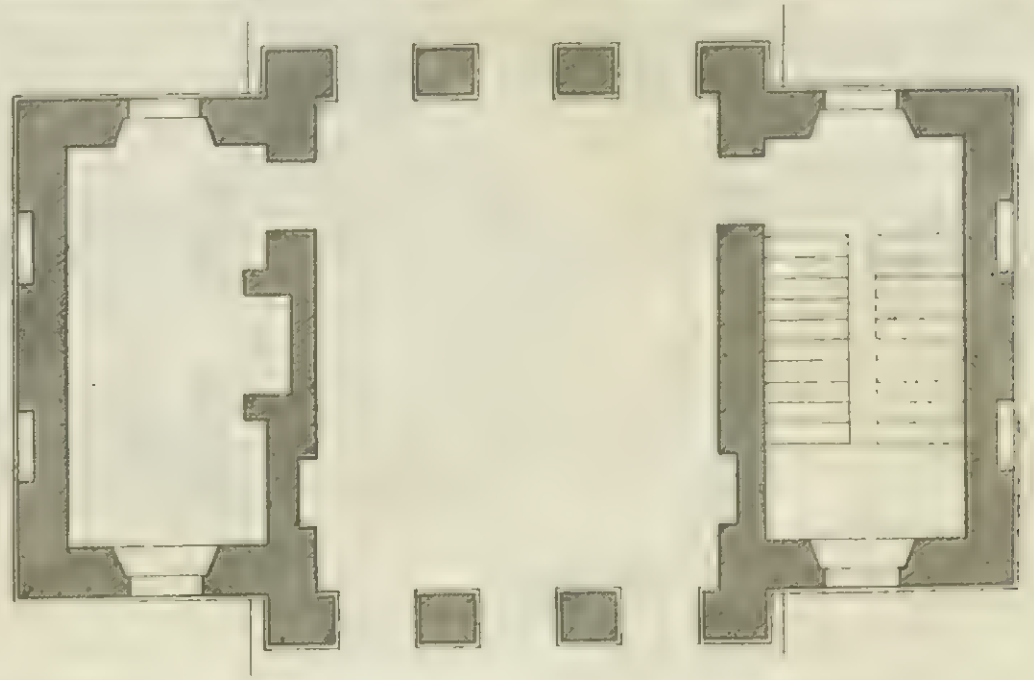

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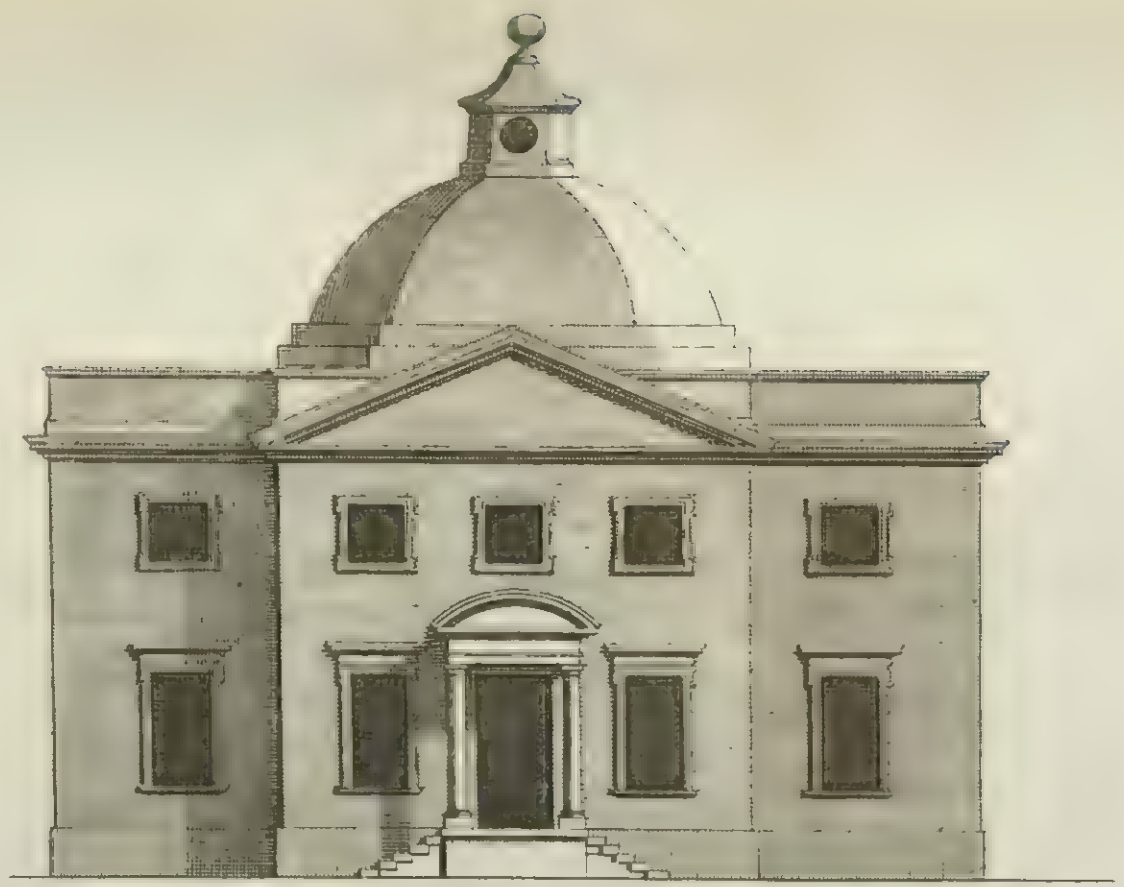

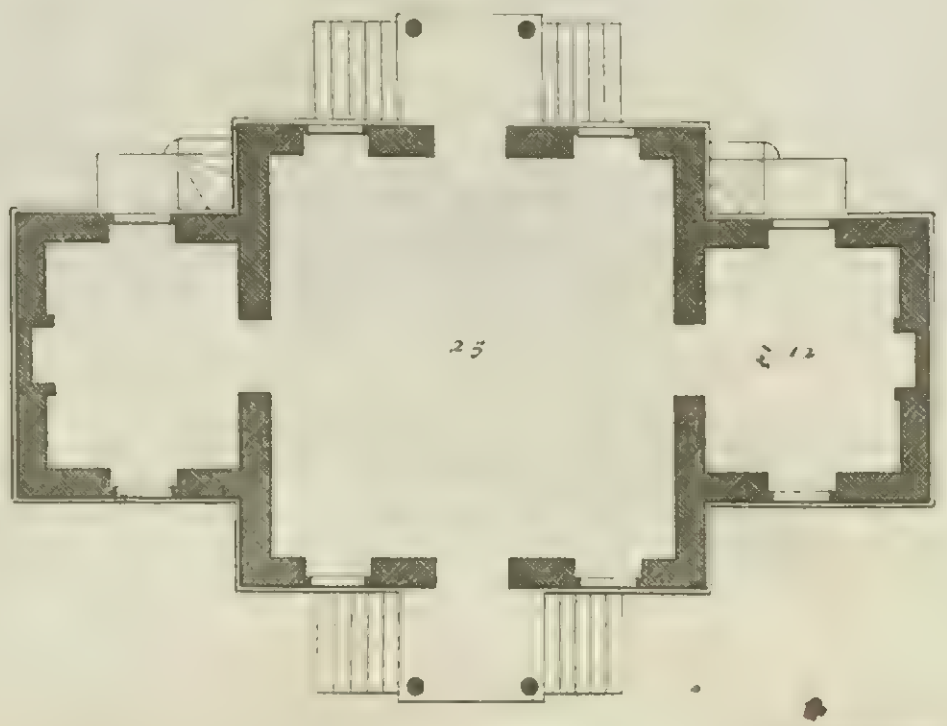

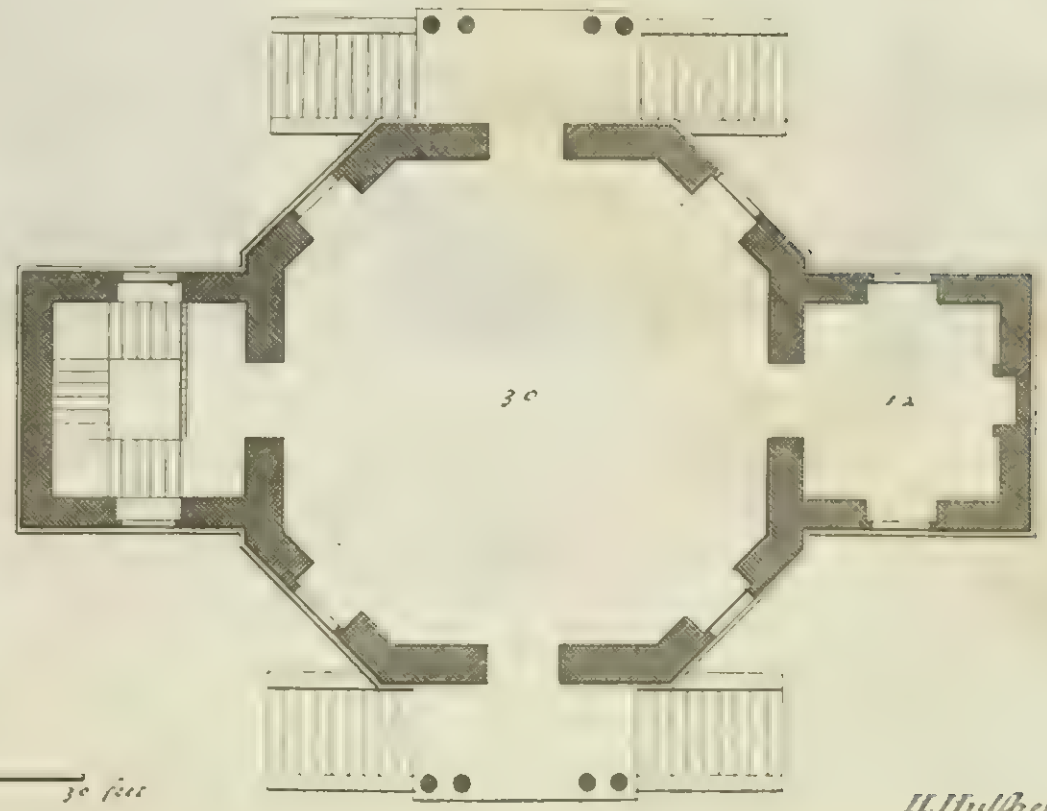

Jacobo Gibbs Architecto

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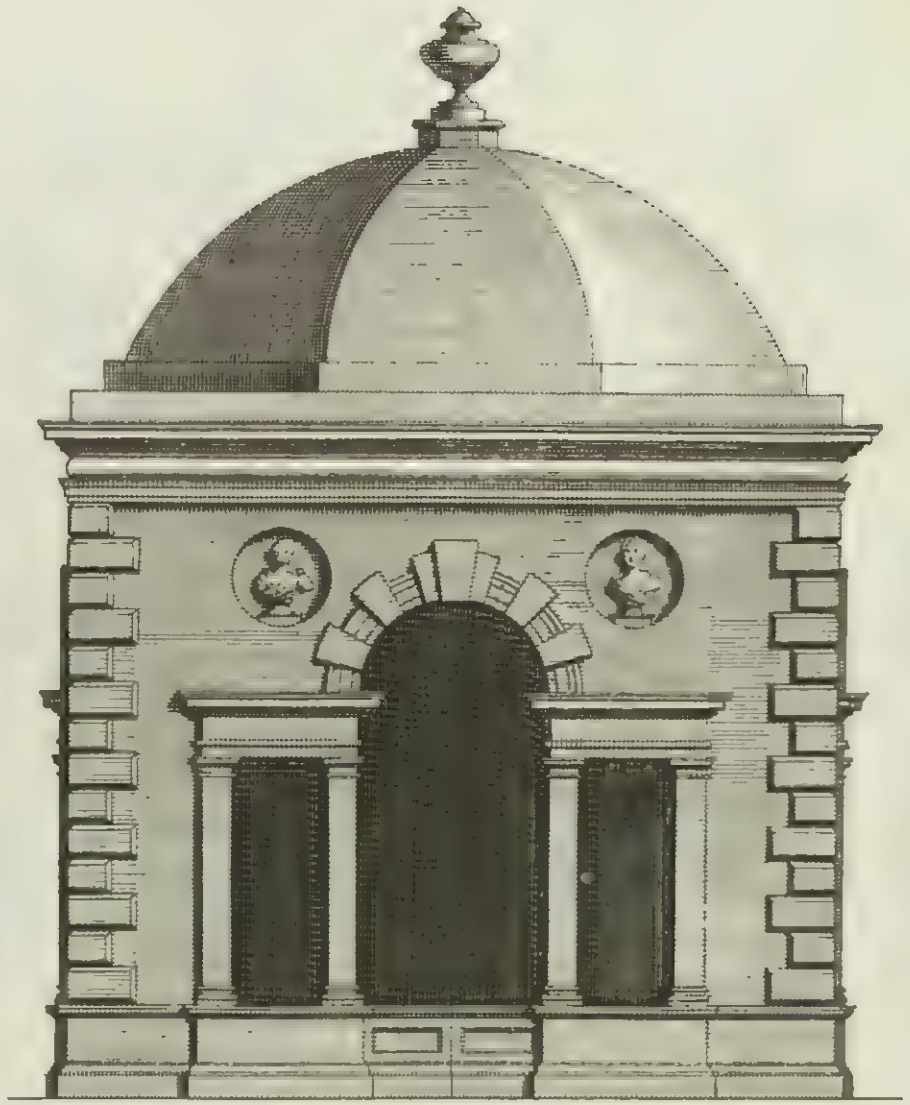

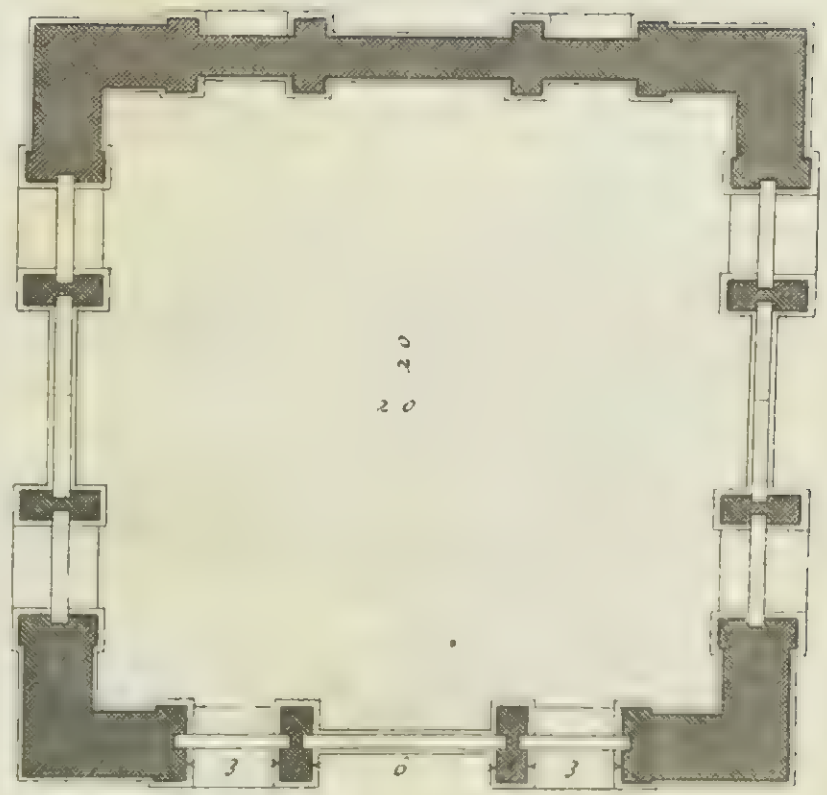

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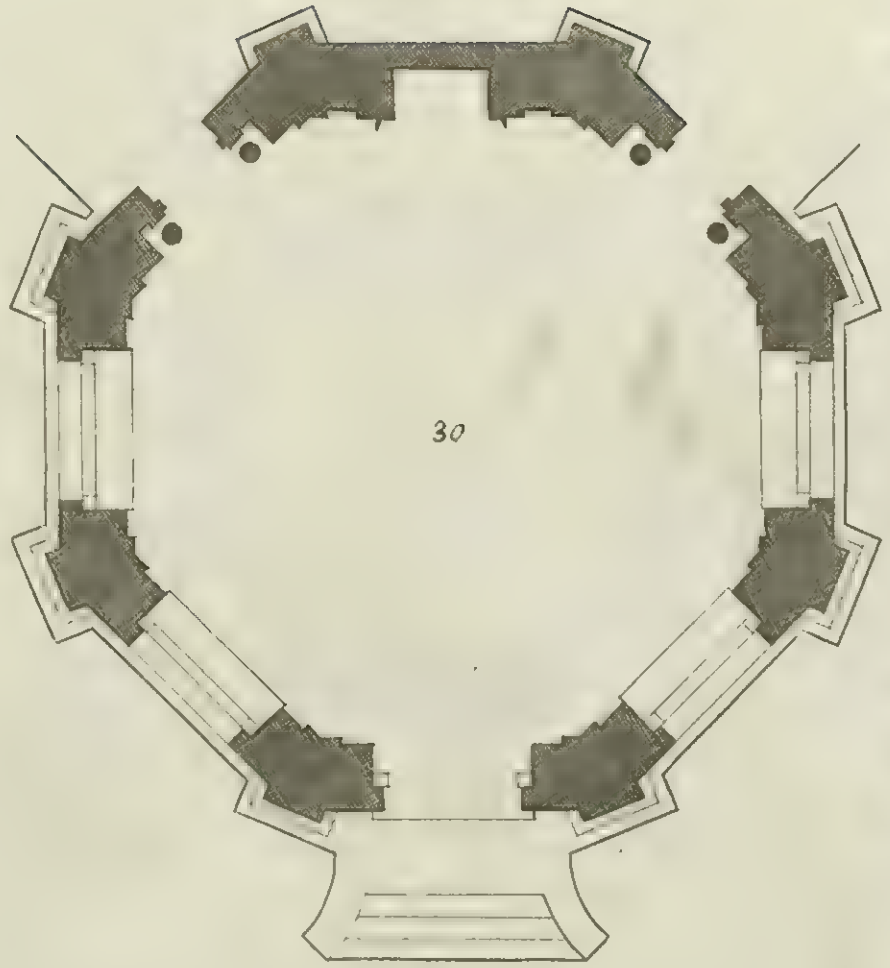

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Ja. Gibbs Architecto.

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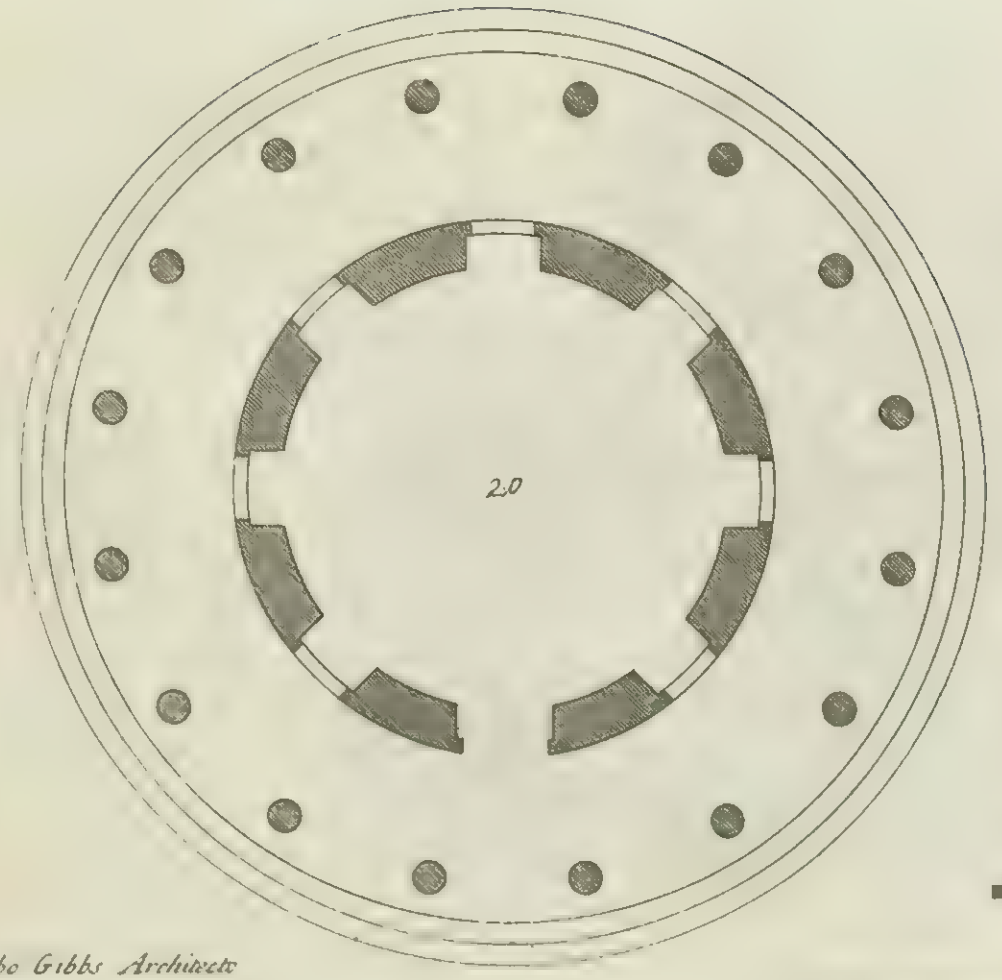

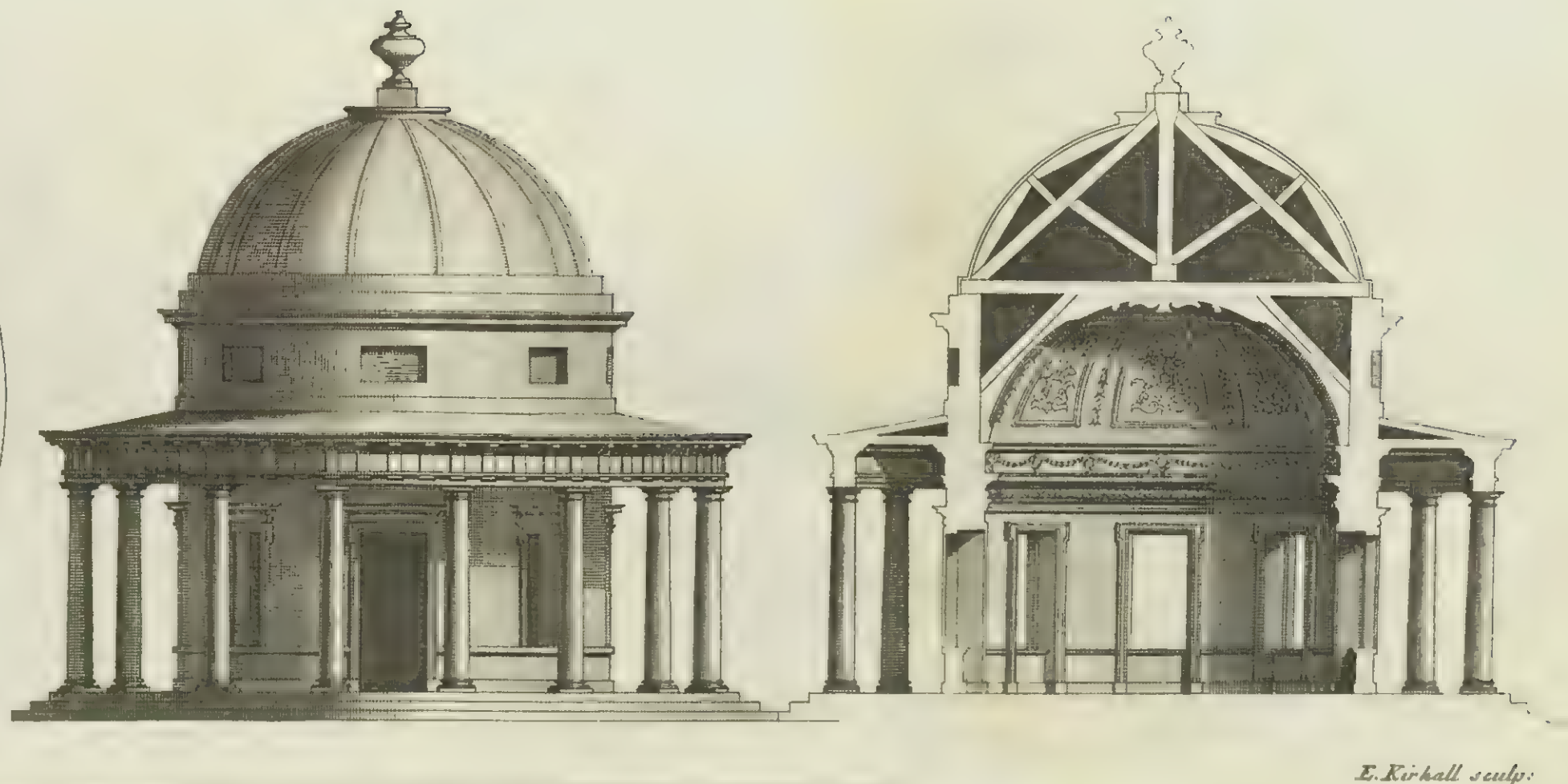

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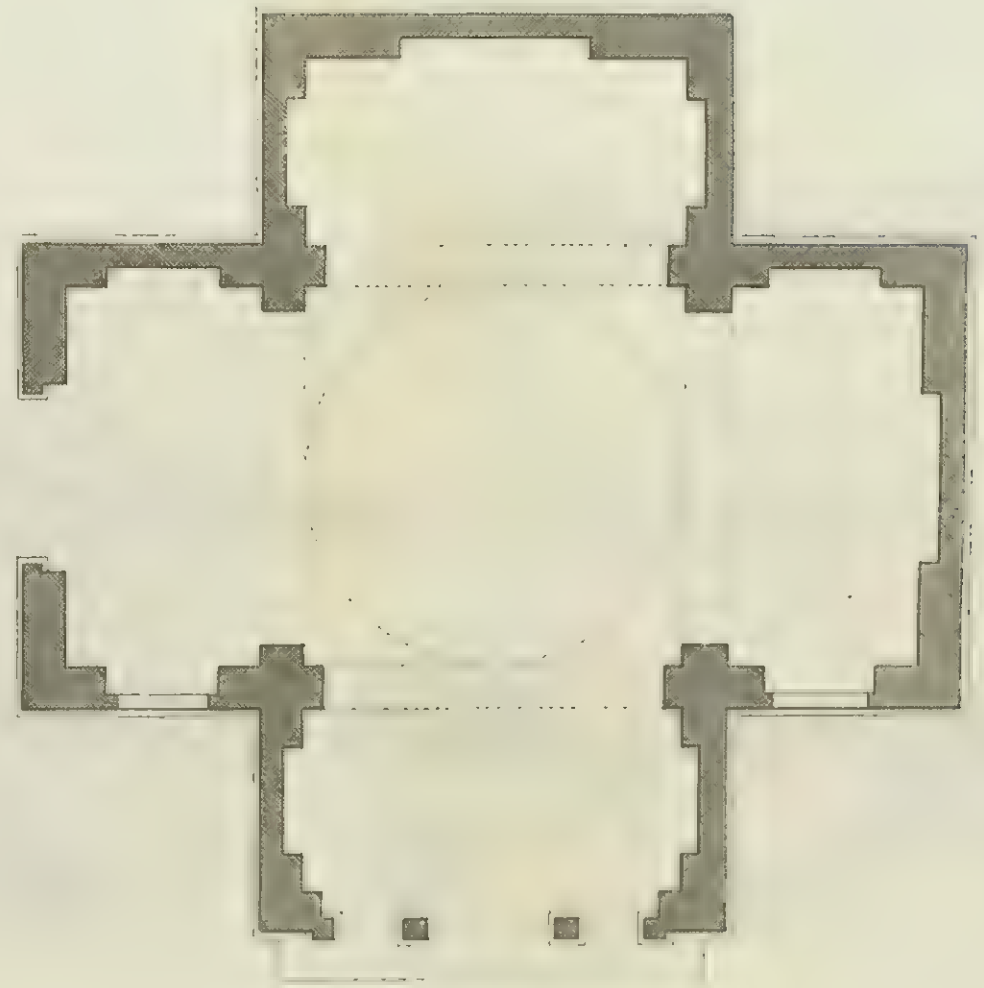

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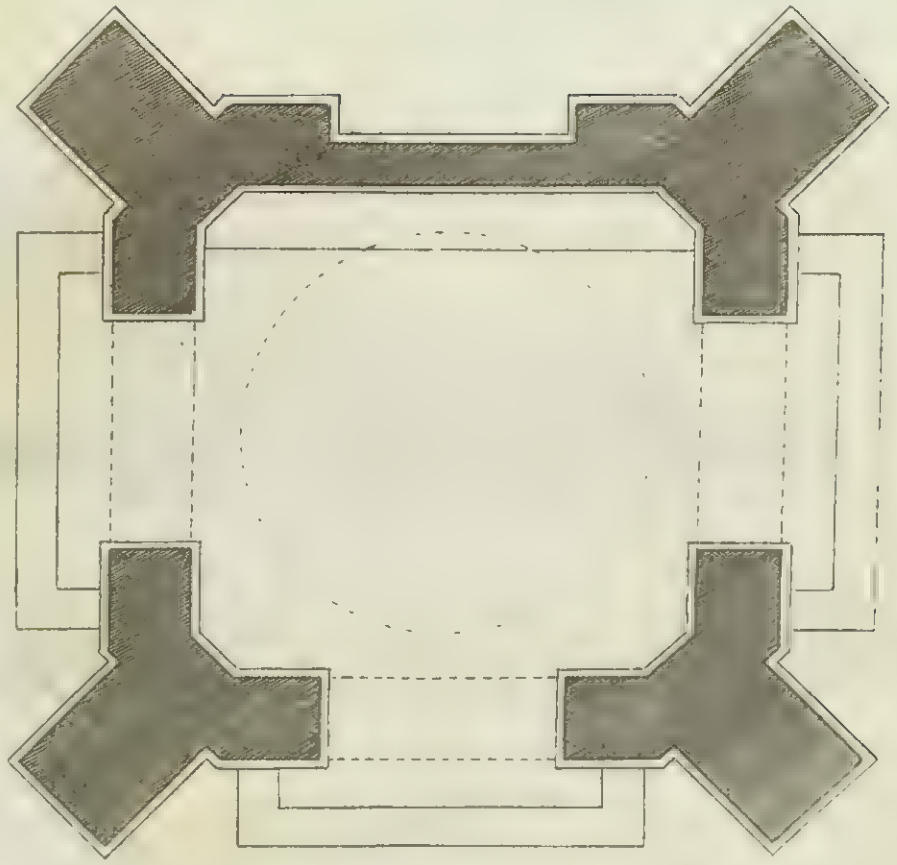

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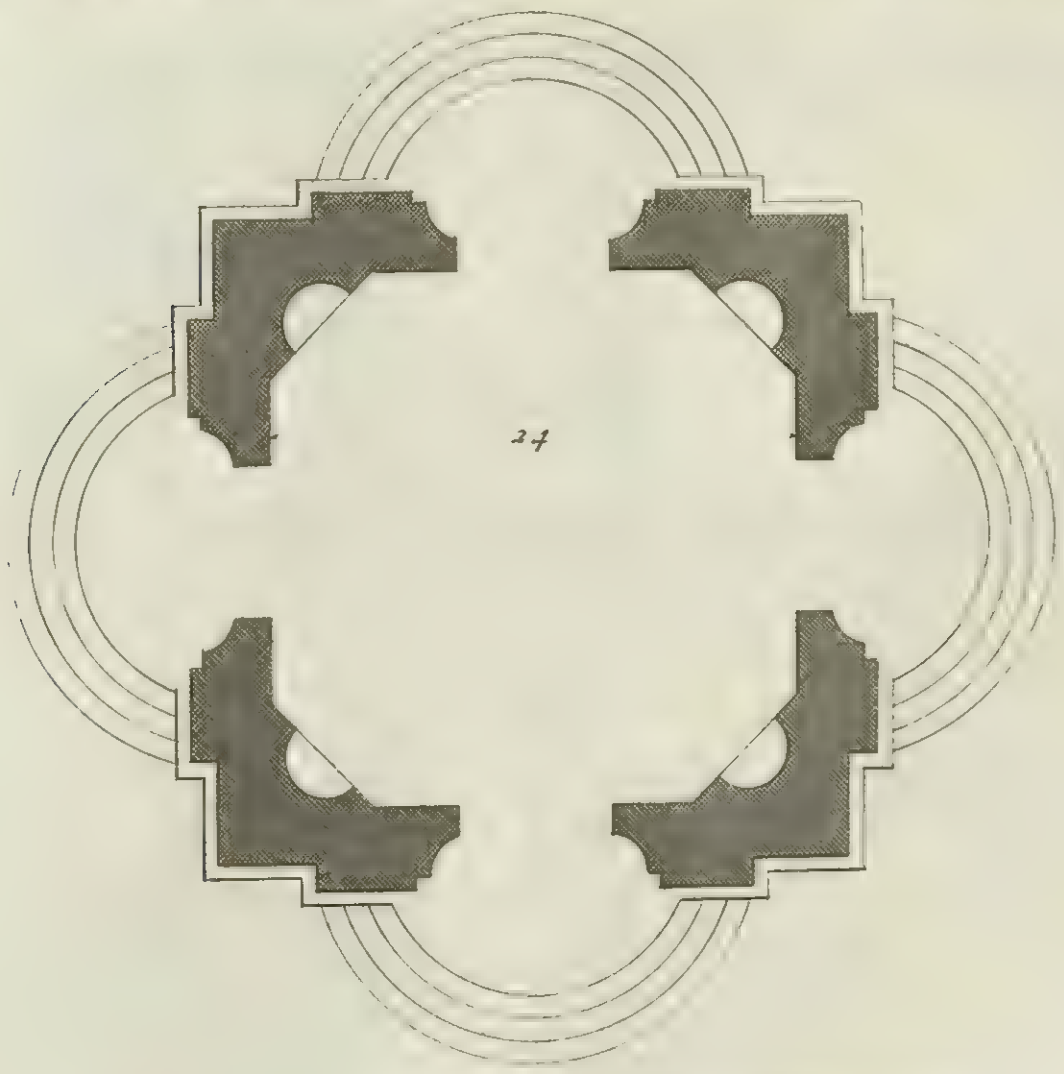

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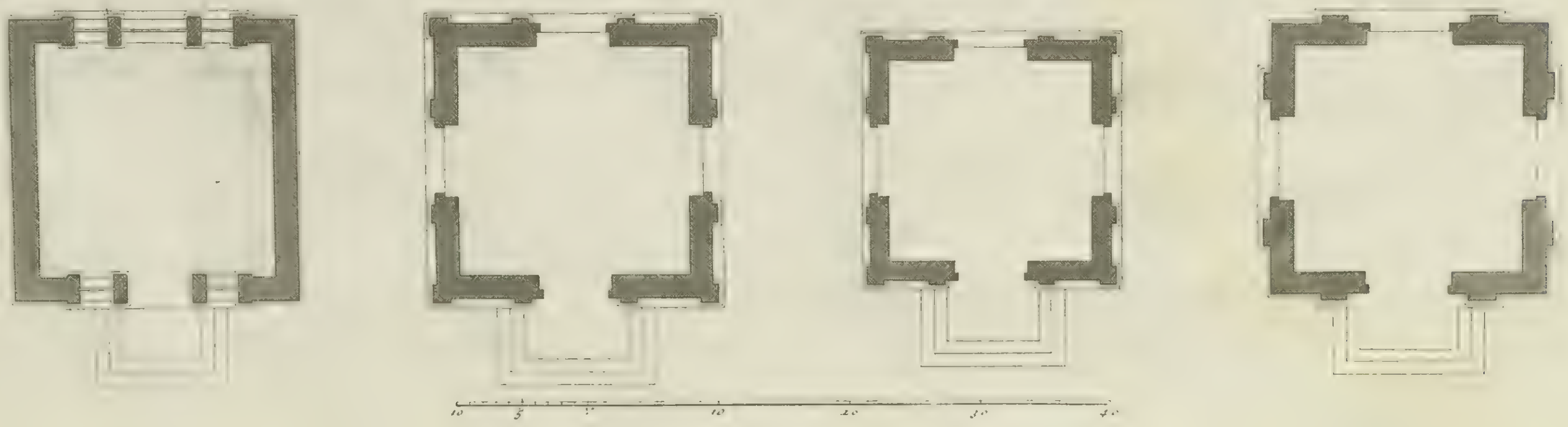

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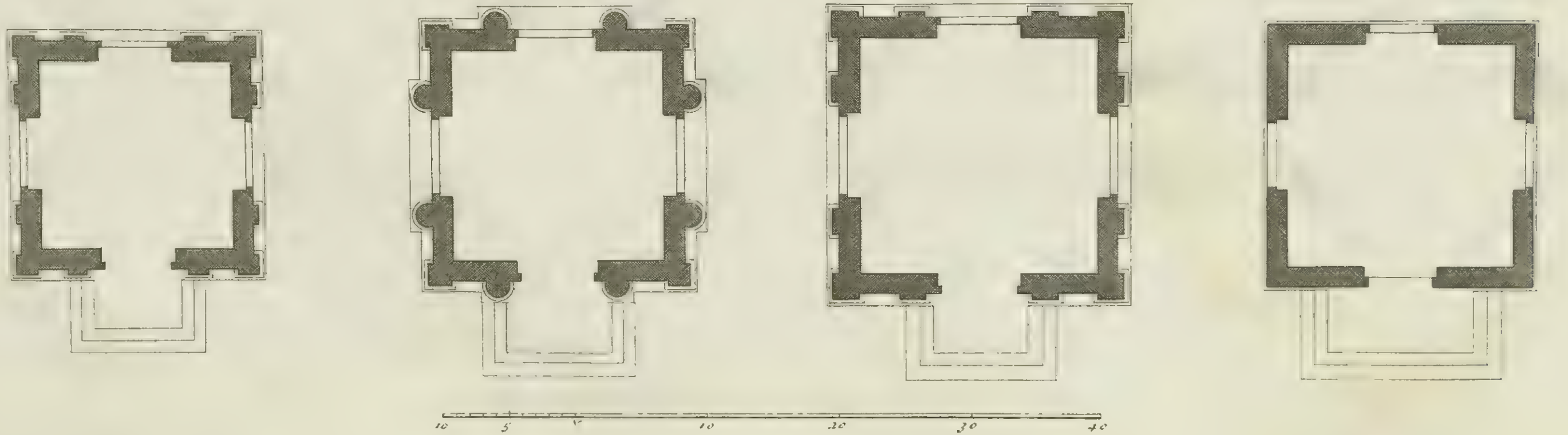

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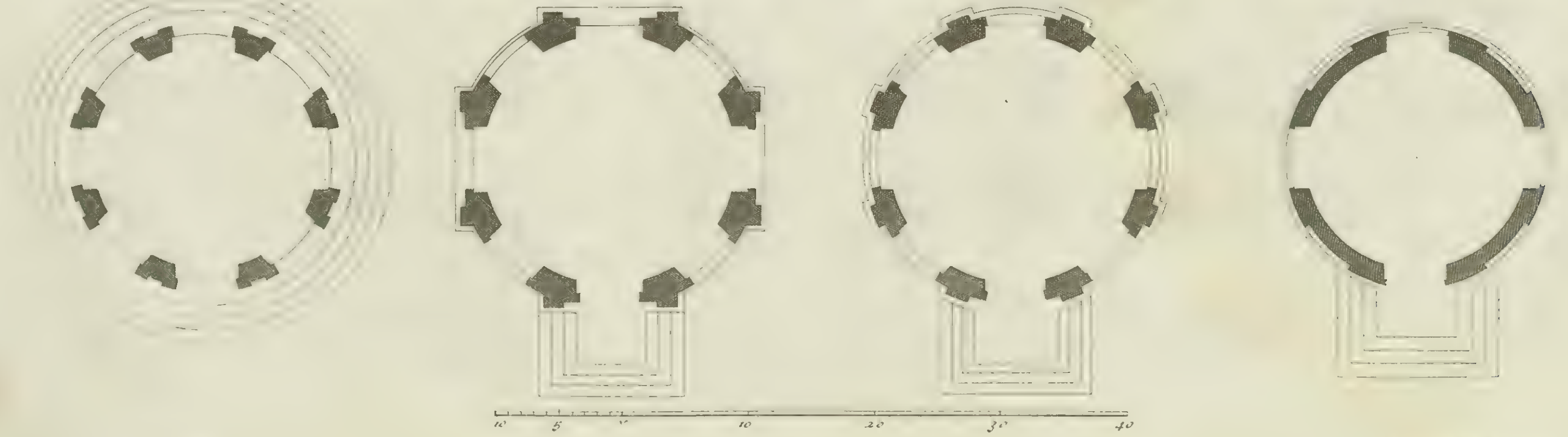

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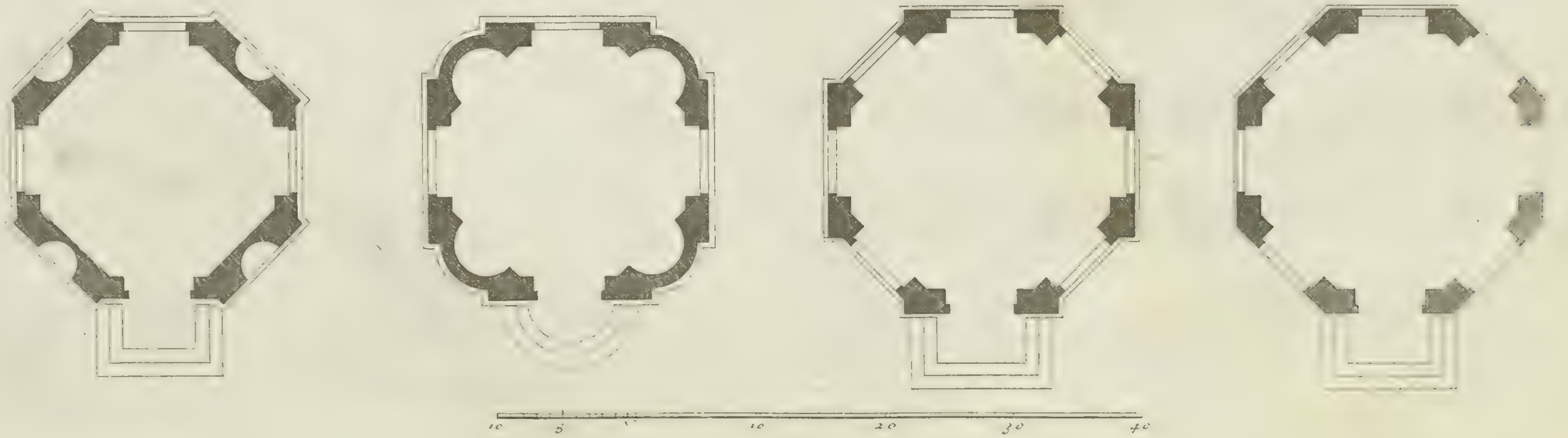

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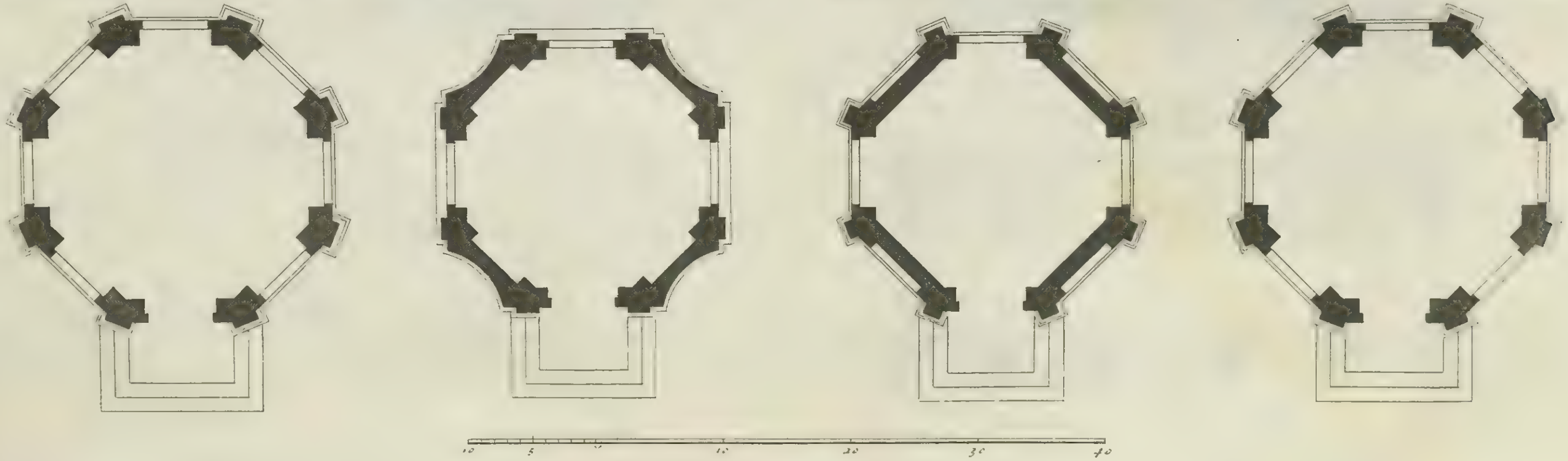

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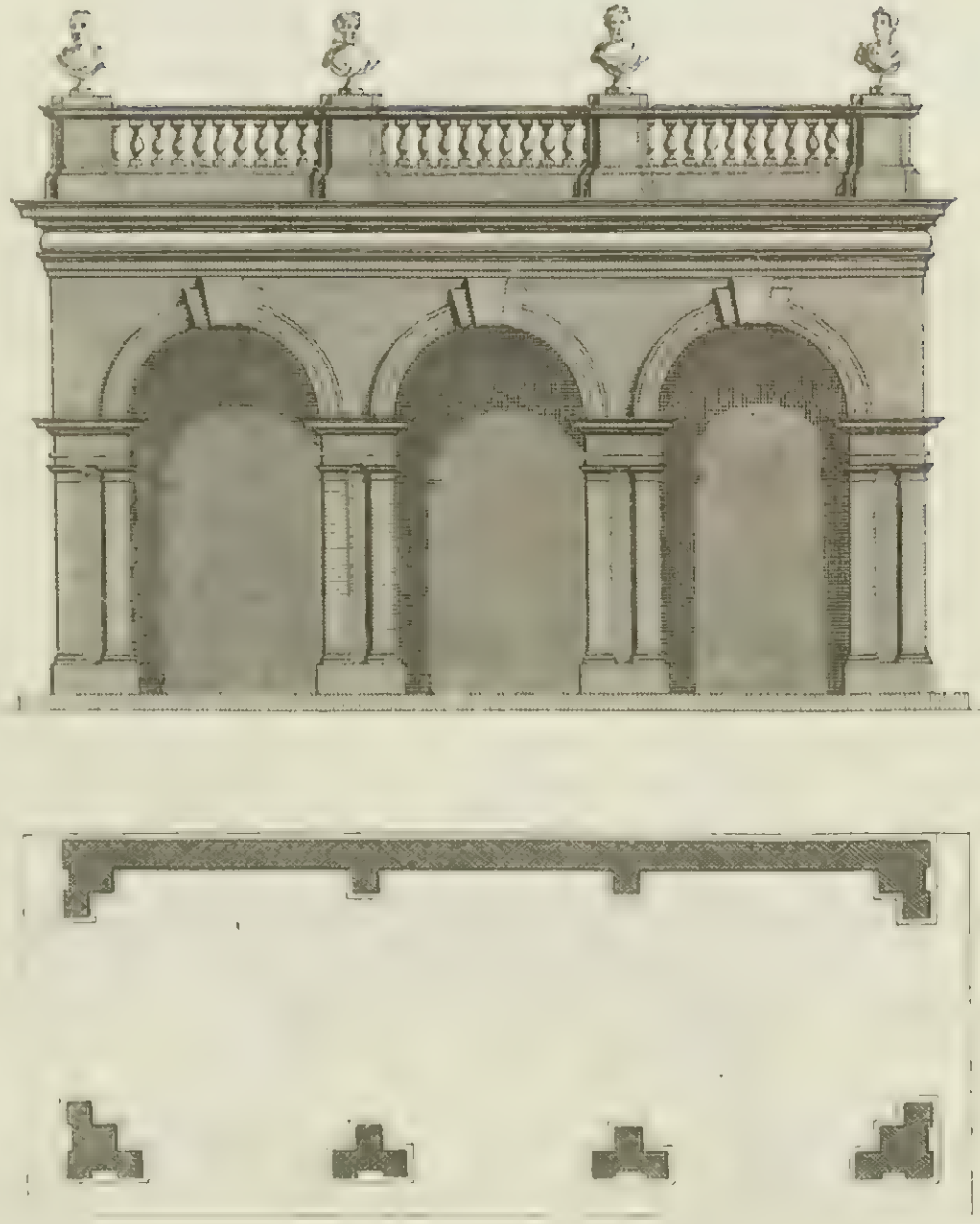
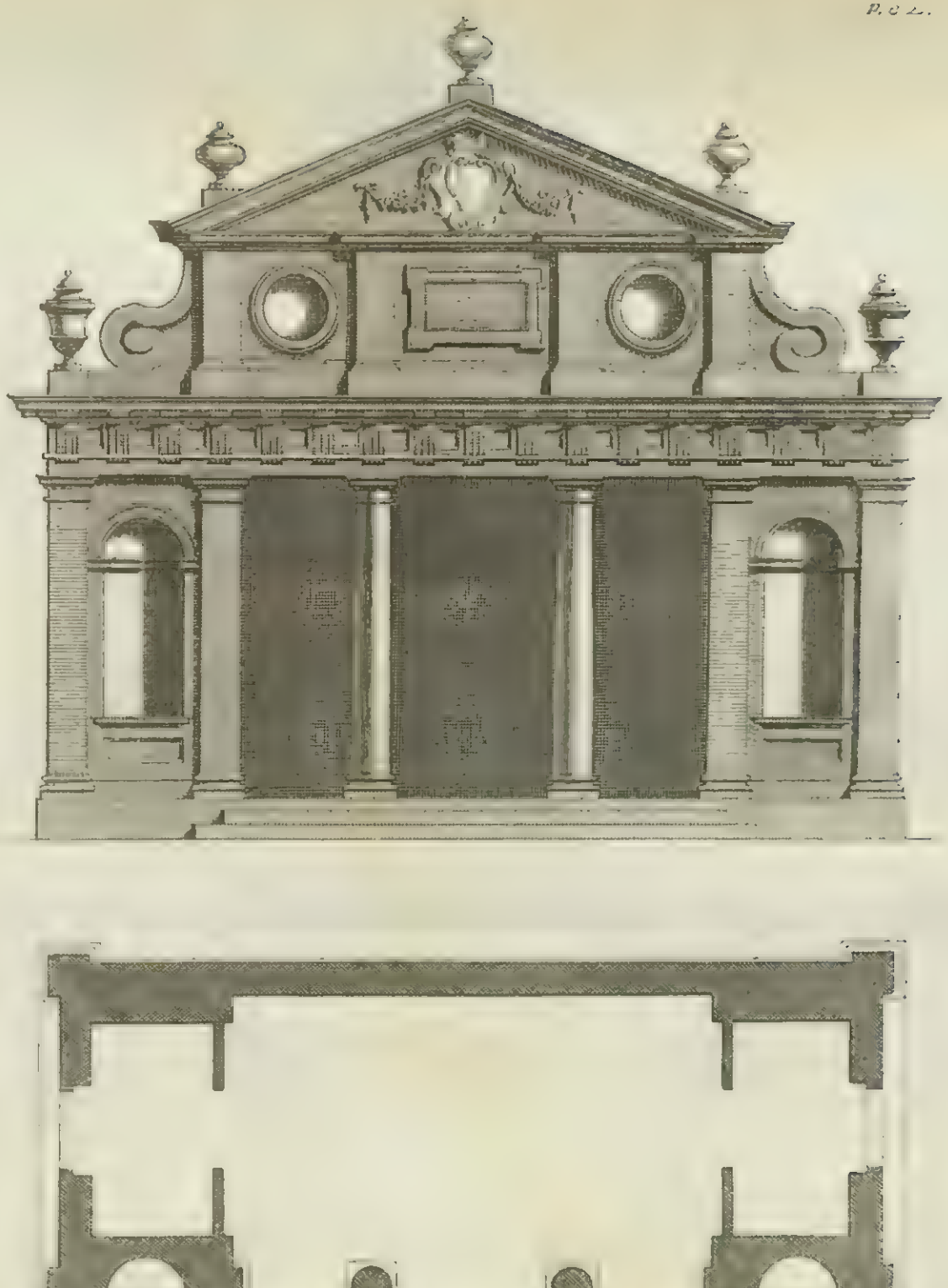
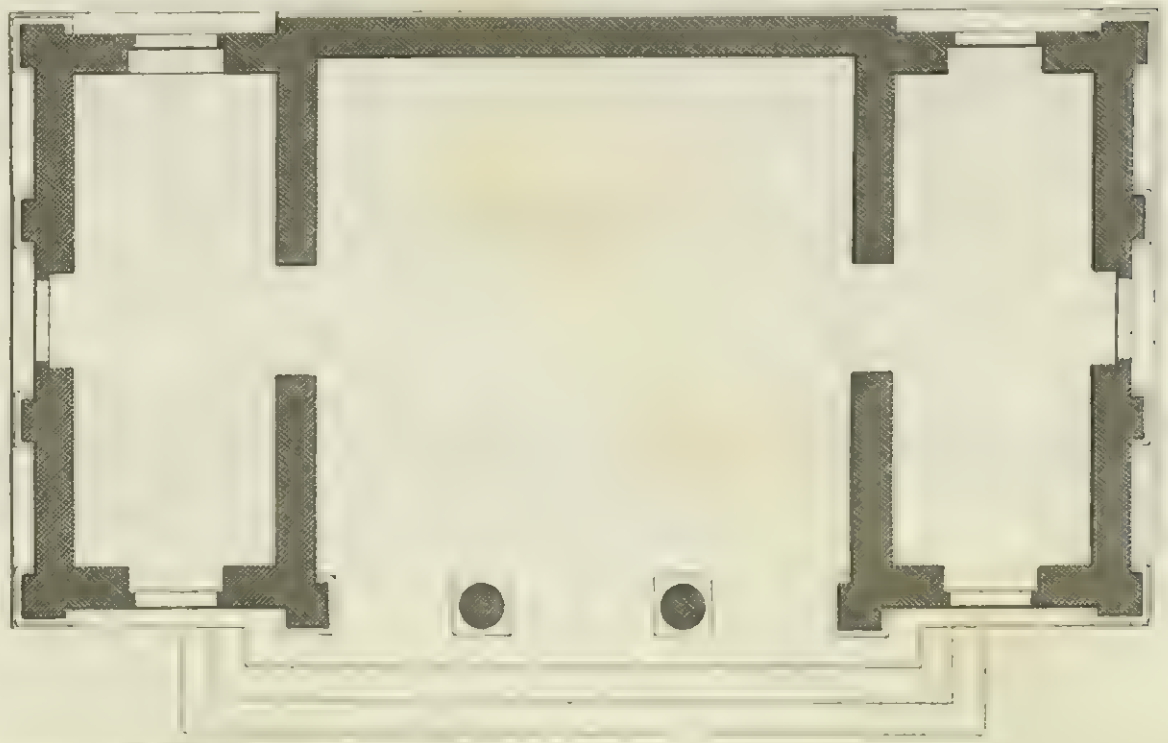




Lucius Gibbs architect.

F. Kirkall sculp.



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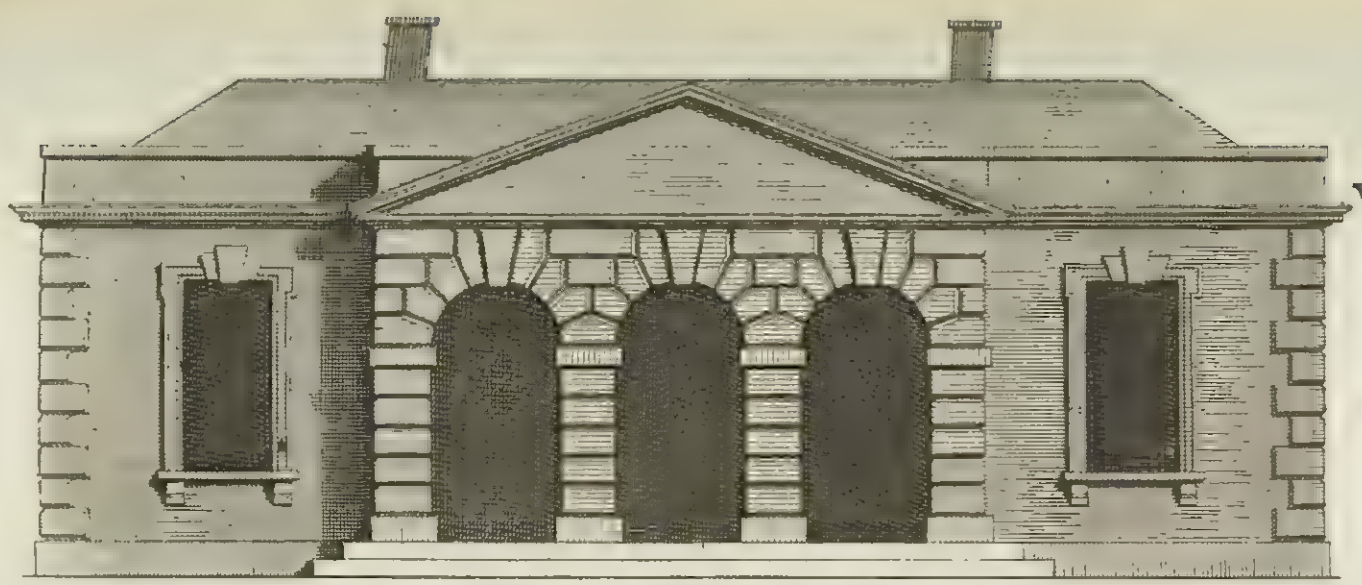
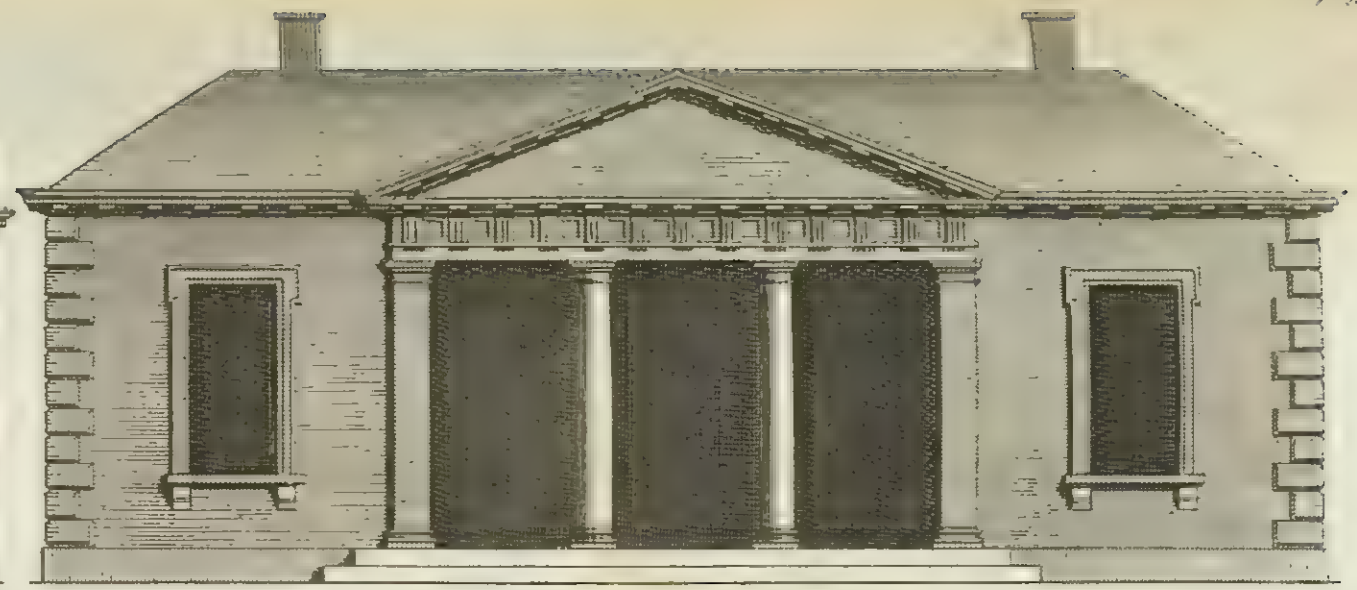
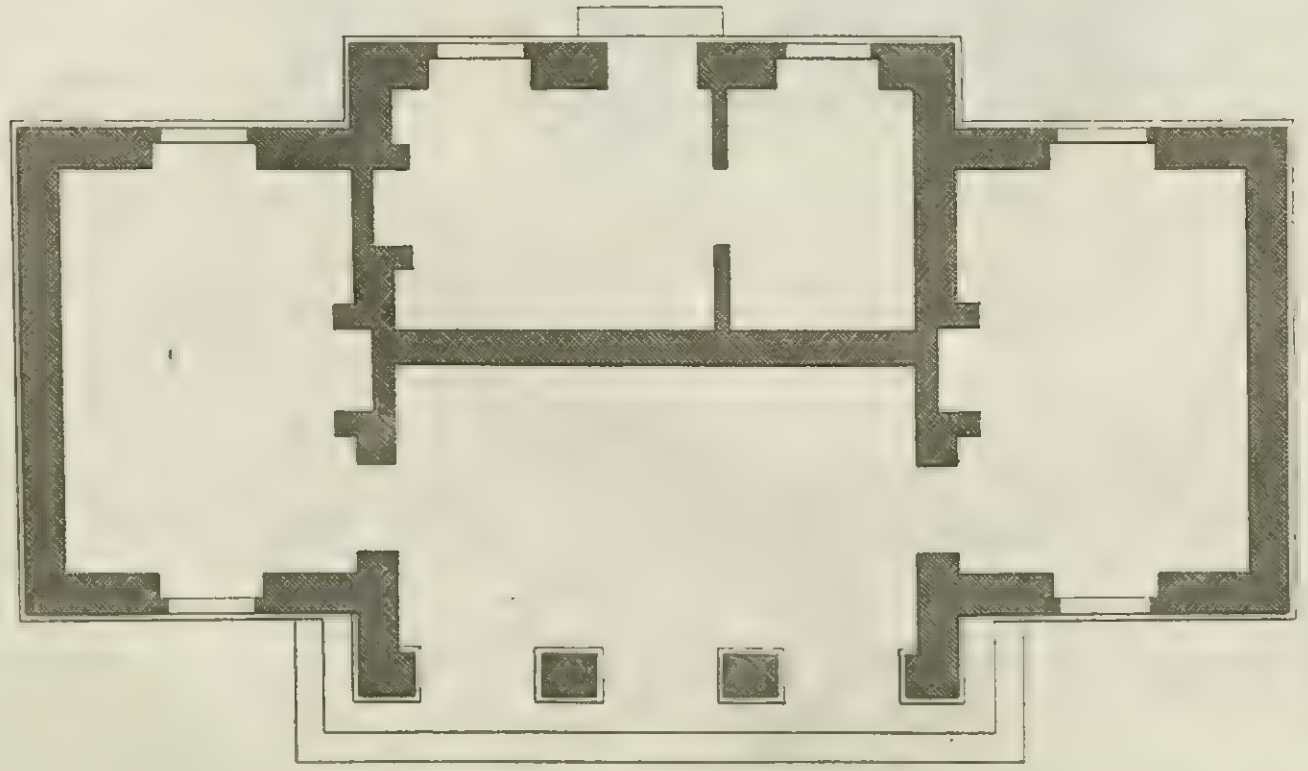
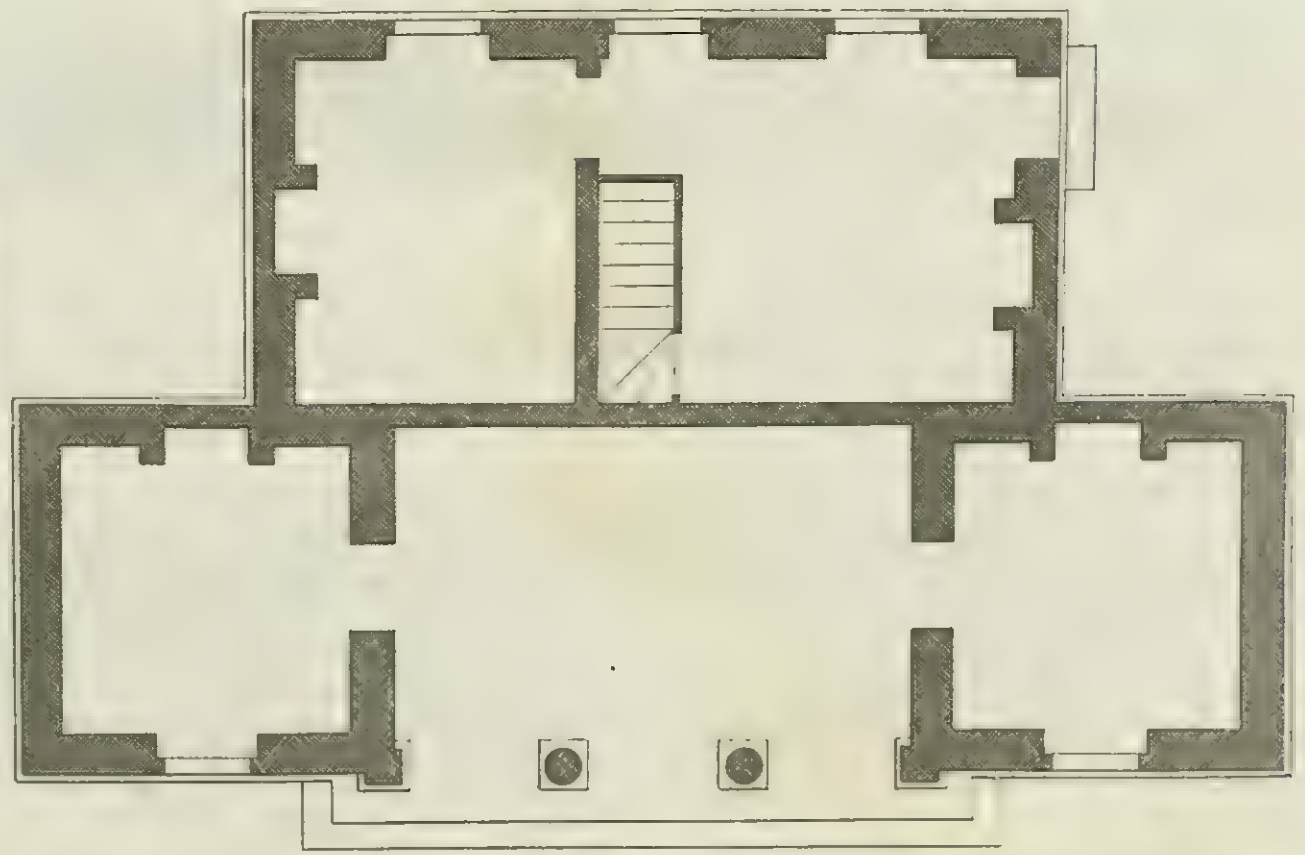






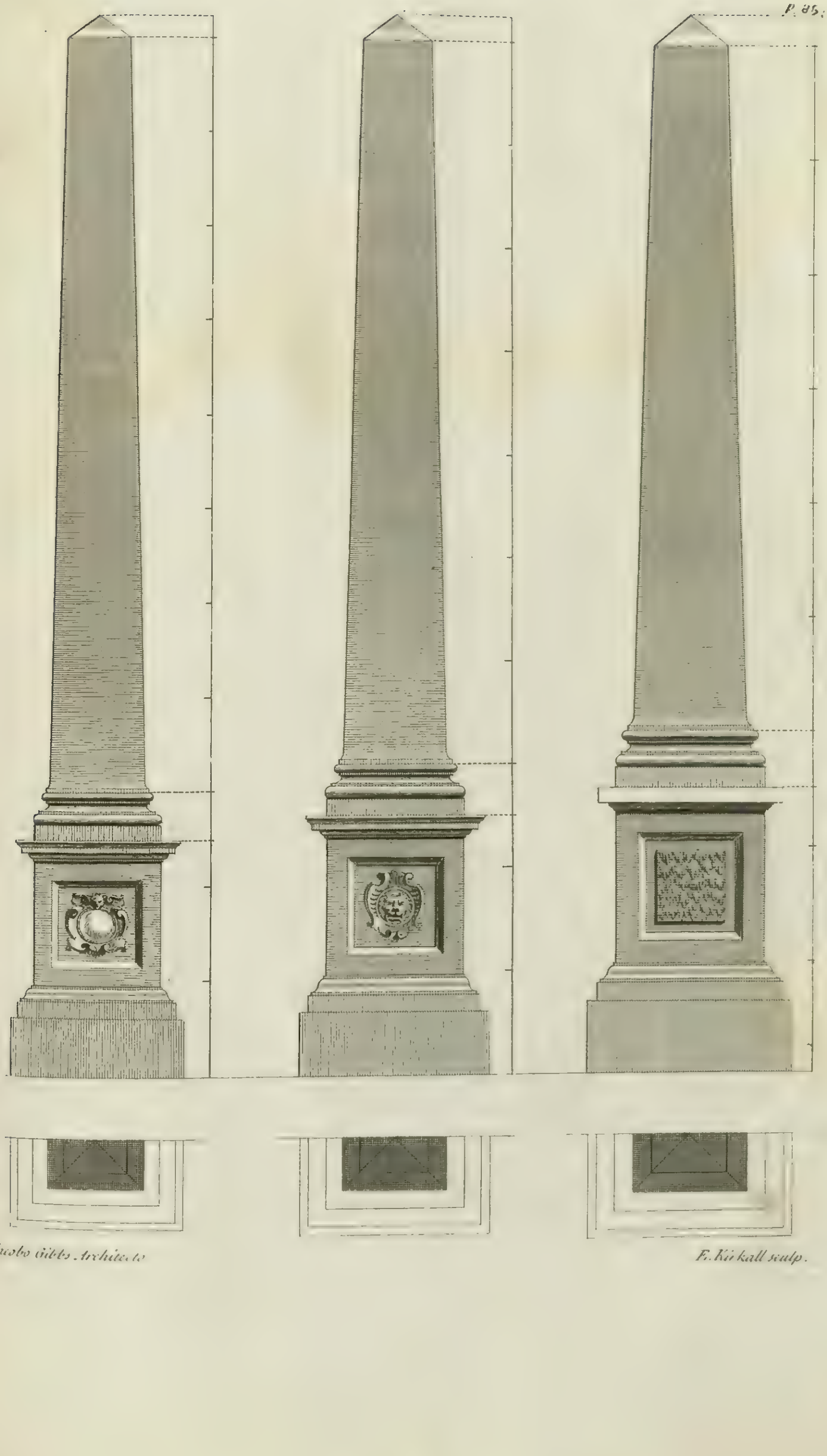


10 5 0 10 20 30 feet

Jacobo Gibbs Architecto

H: Hulsbergh Sculp

P. 85.



Jacobo Gibbs Architecto

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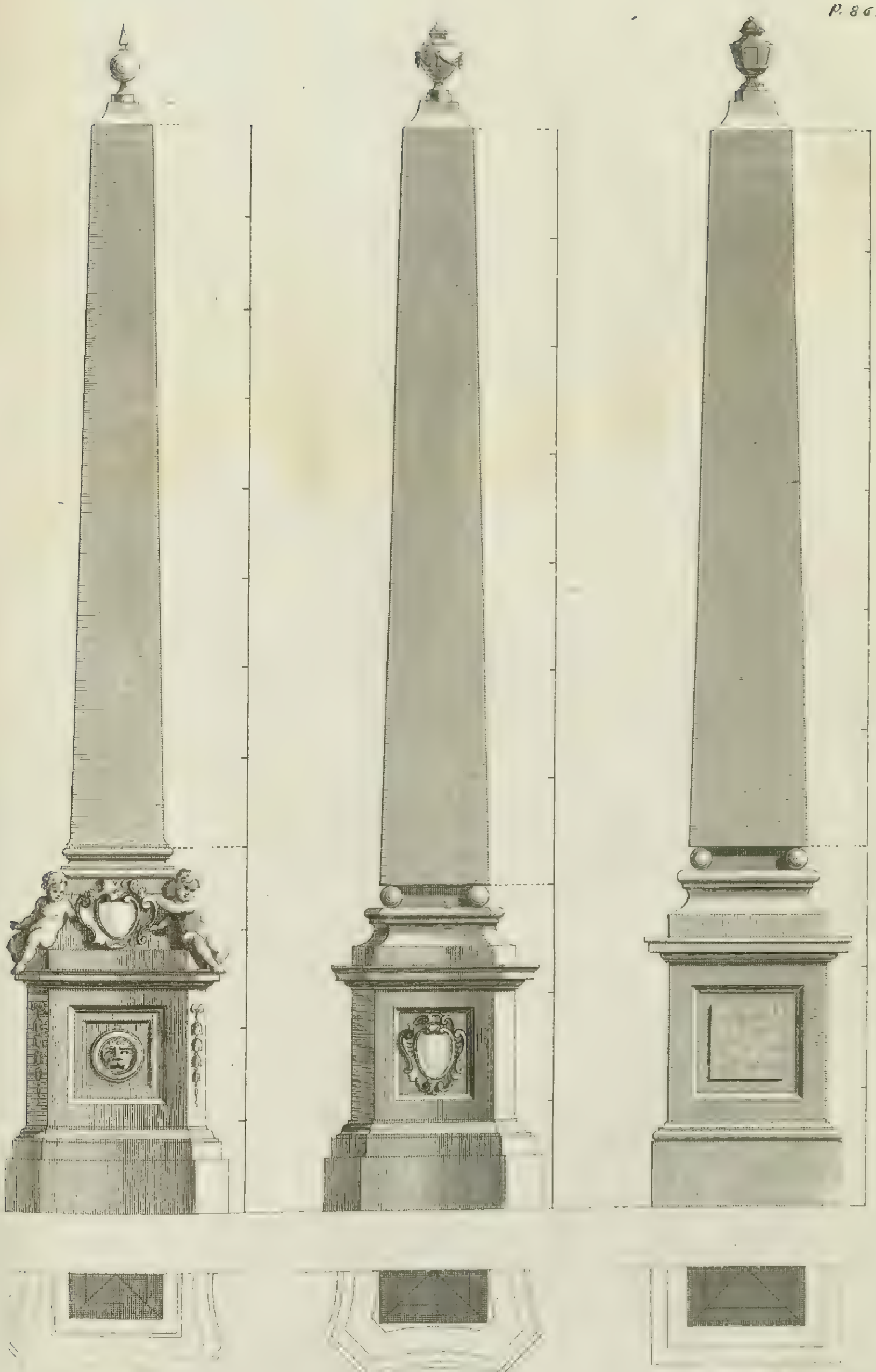

Jacobo Gibbs. Architecto.

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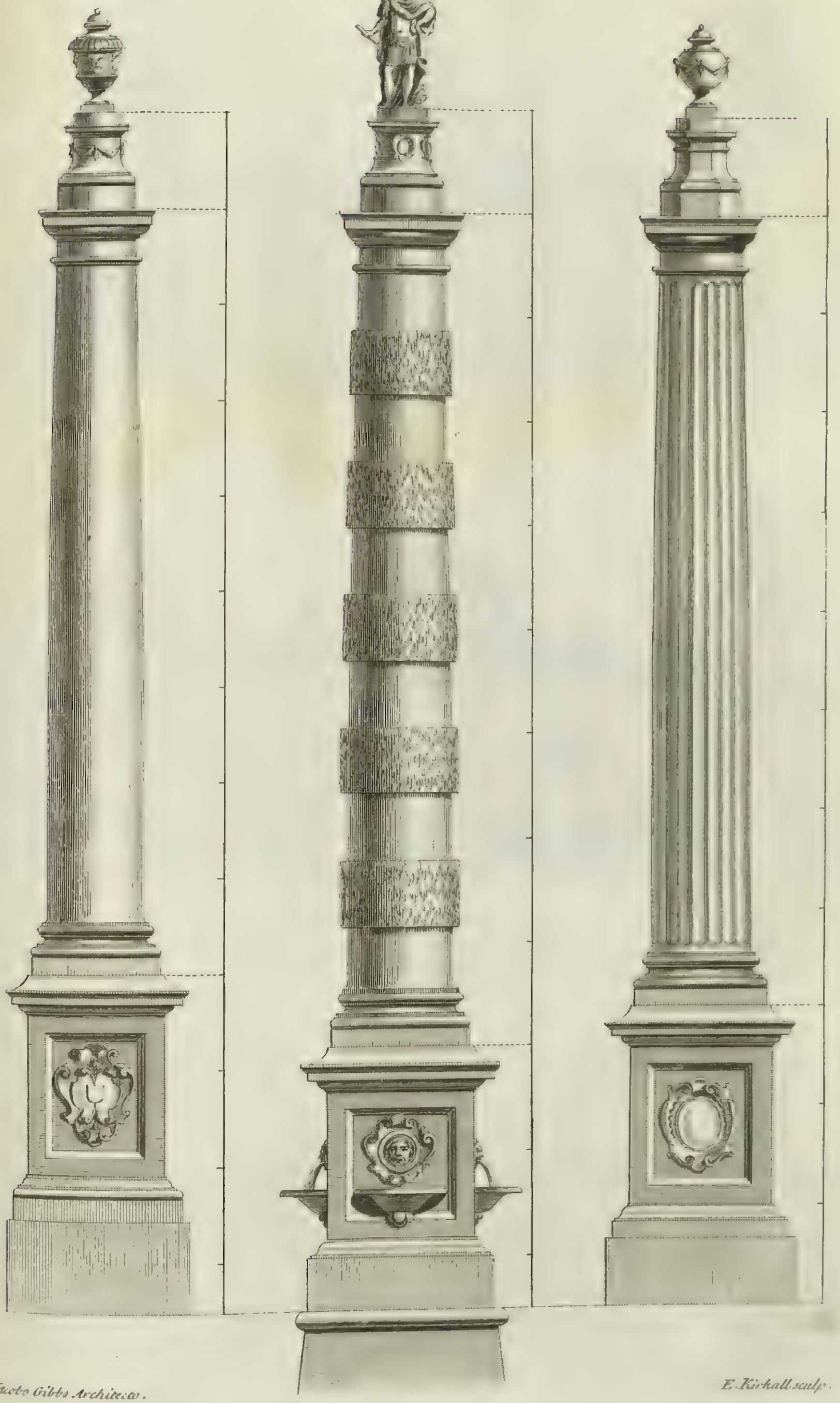
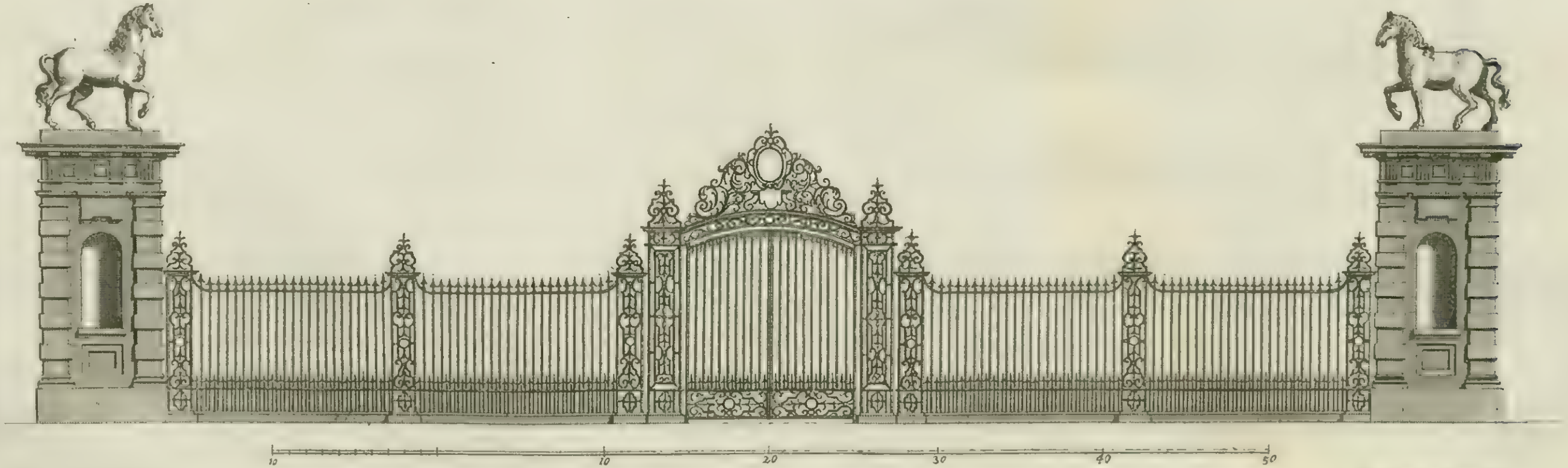


Jacobo Gibbs Architecto.

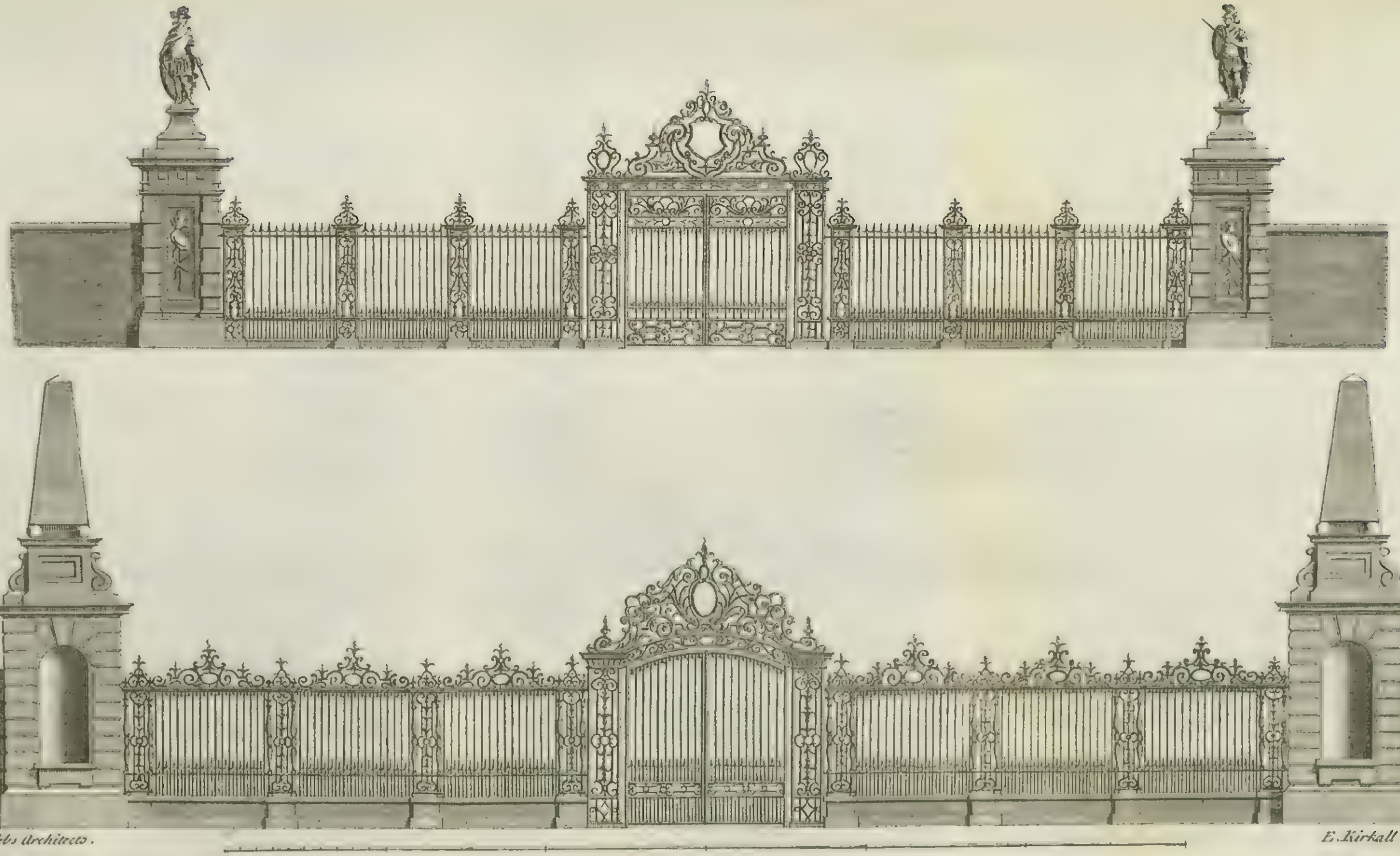
E. Kirkall sculp.

Jacobo Gibbs Architecto. *F. Kirkall sculp.*



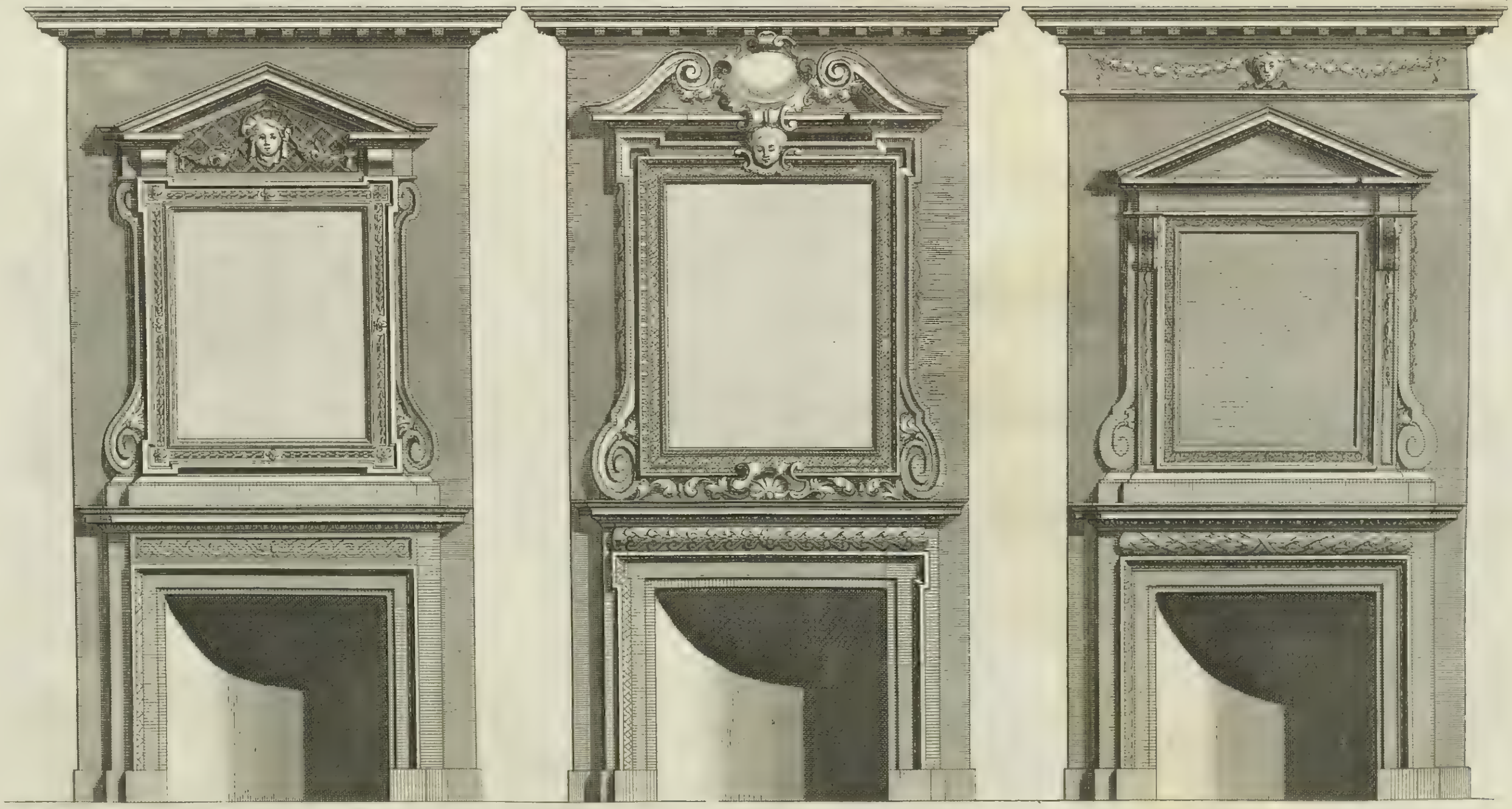
Jacobo Gibbs Architecto.

F. Kirkall sculp.



Jacobo Gibbs Architecto.

E. Kirkall sculp.



Jacobe Gibbs Architecto Delin:

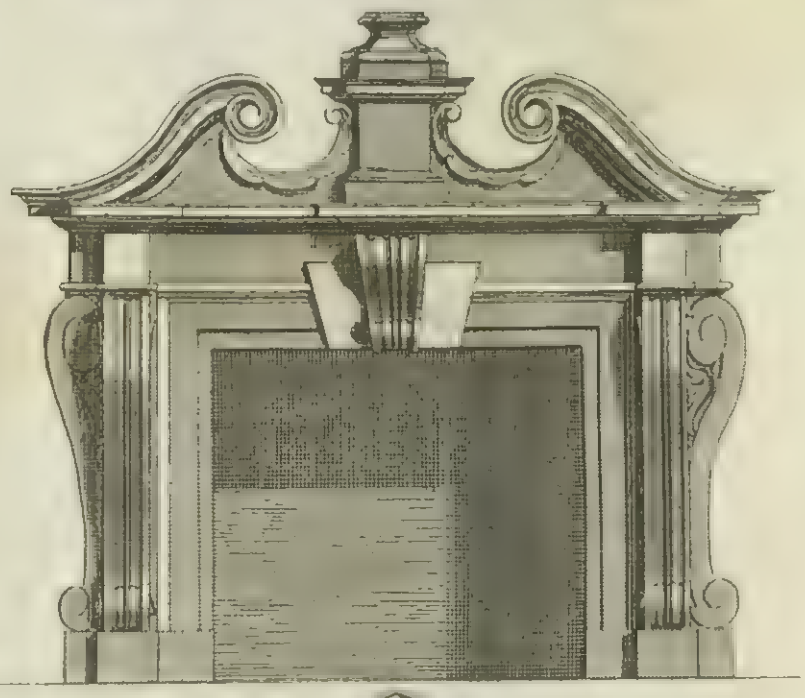
E. Kirkall sculp:

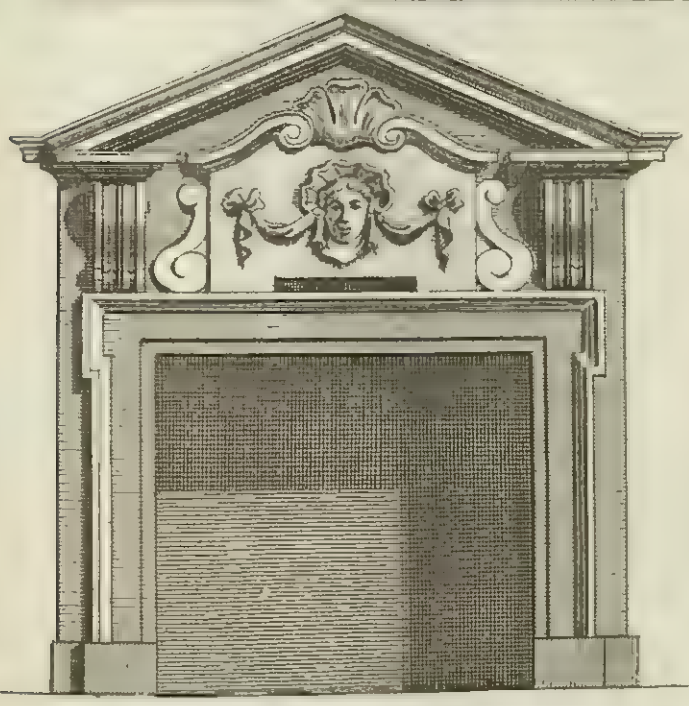
Jacobe Gibbs Architecte

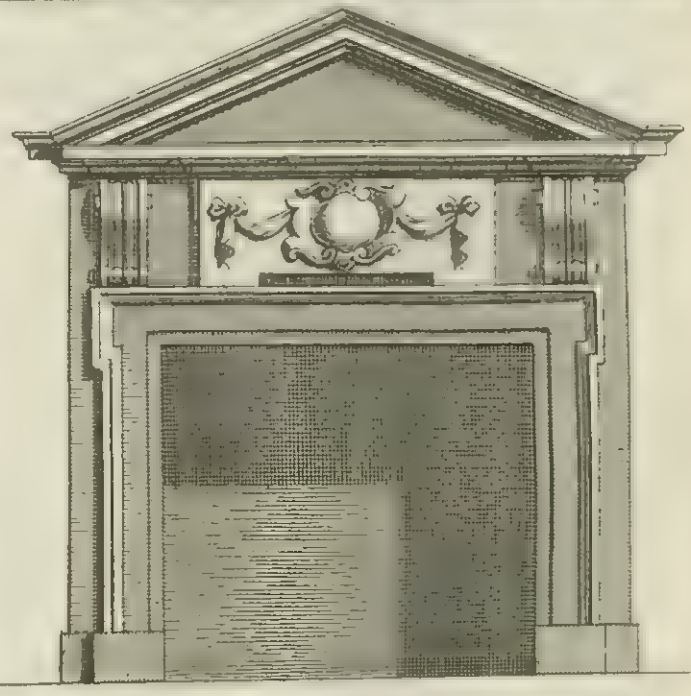
E. Kirkall sculp.

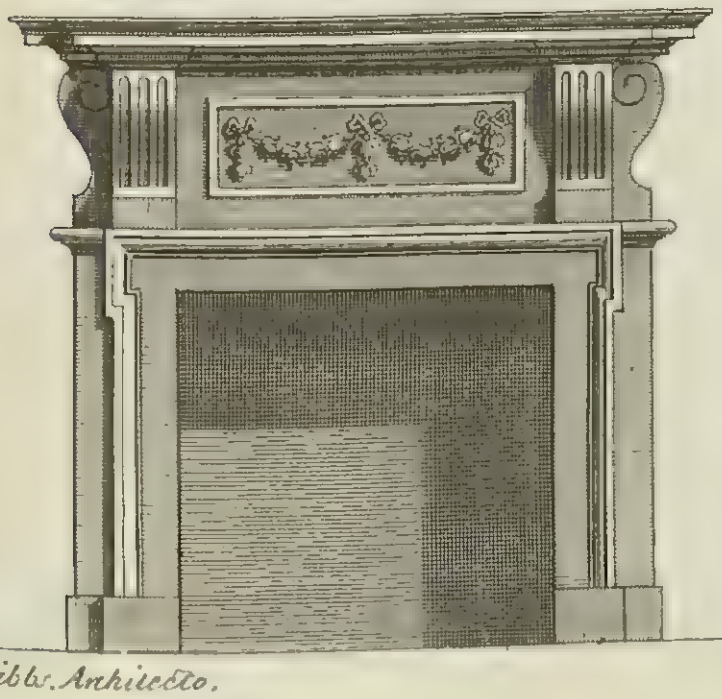
P. 93

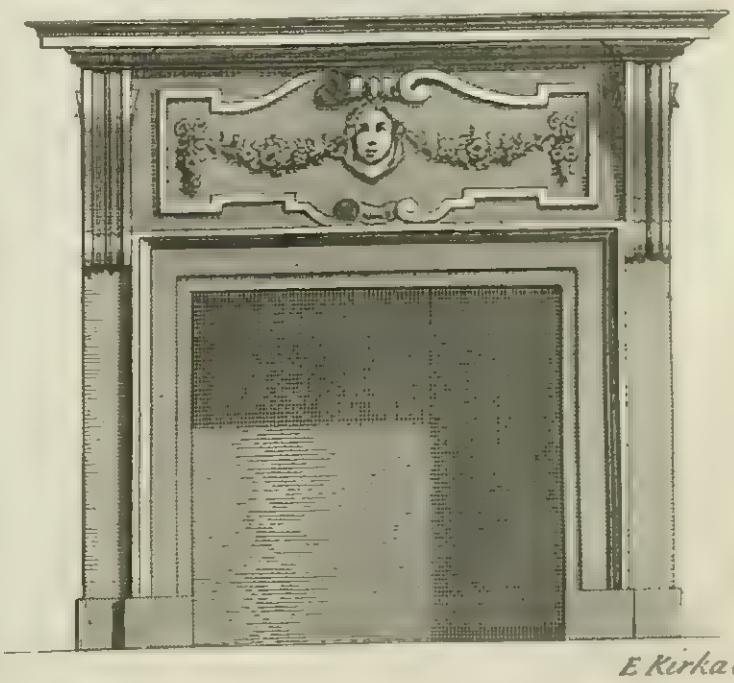
E Kirkall sculp





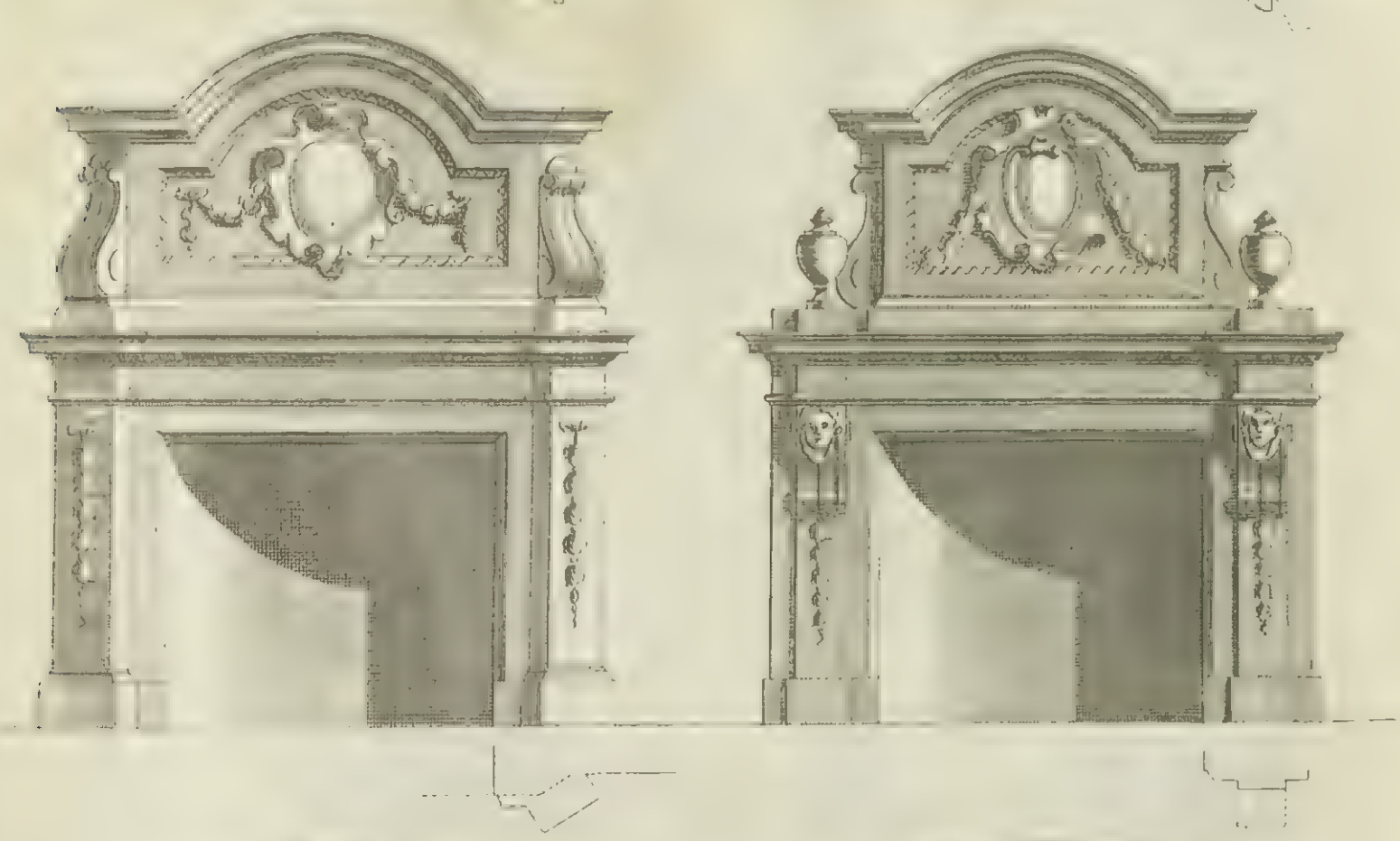


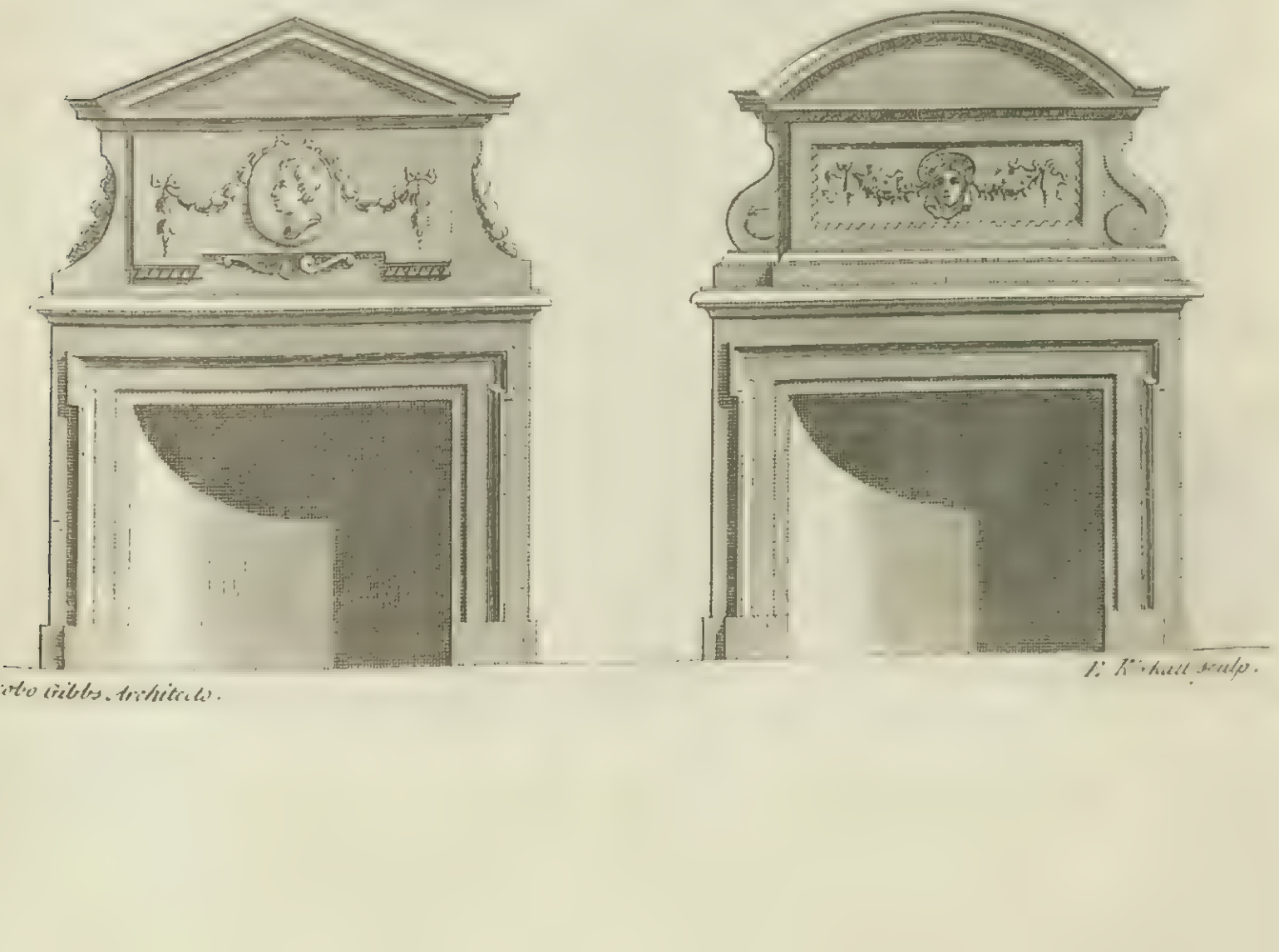




Ja: Gibbs. Architecto.

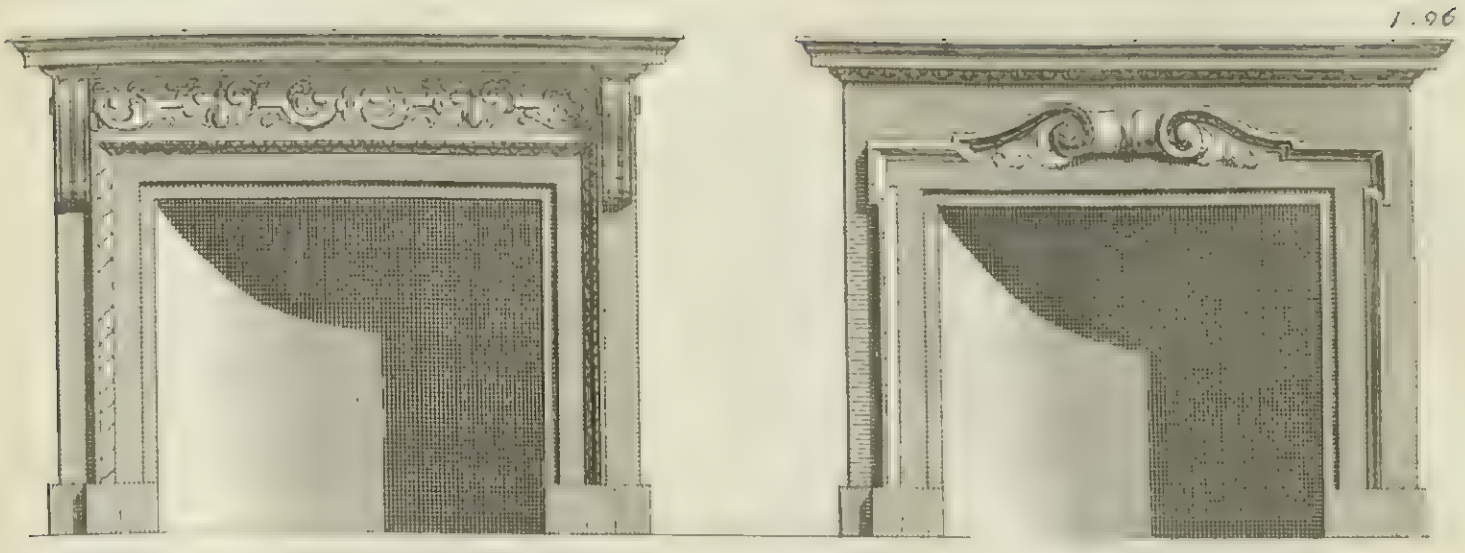
E Kirkall Scu

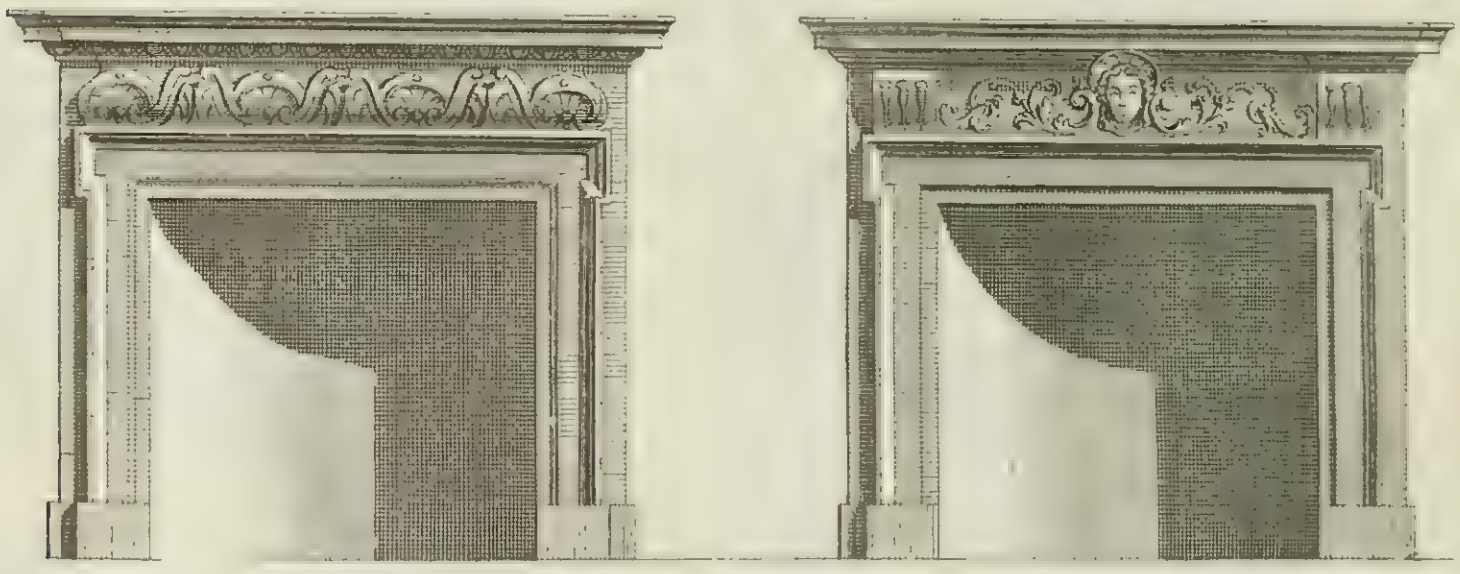


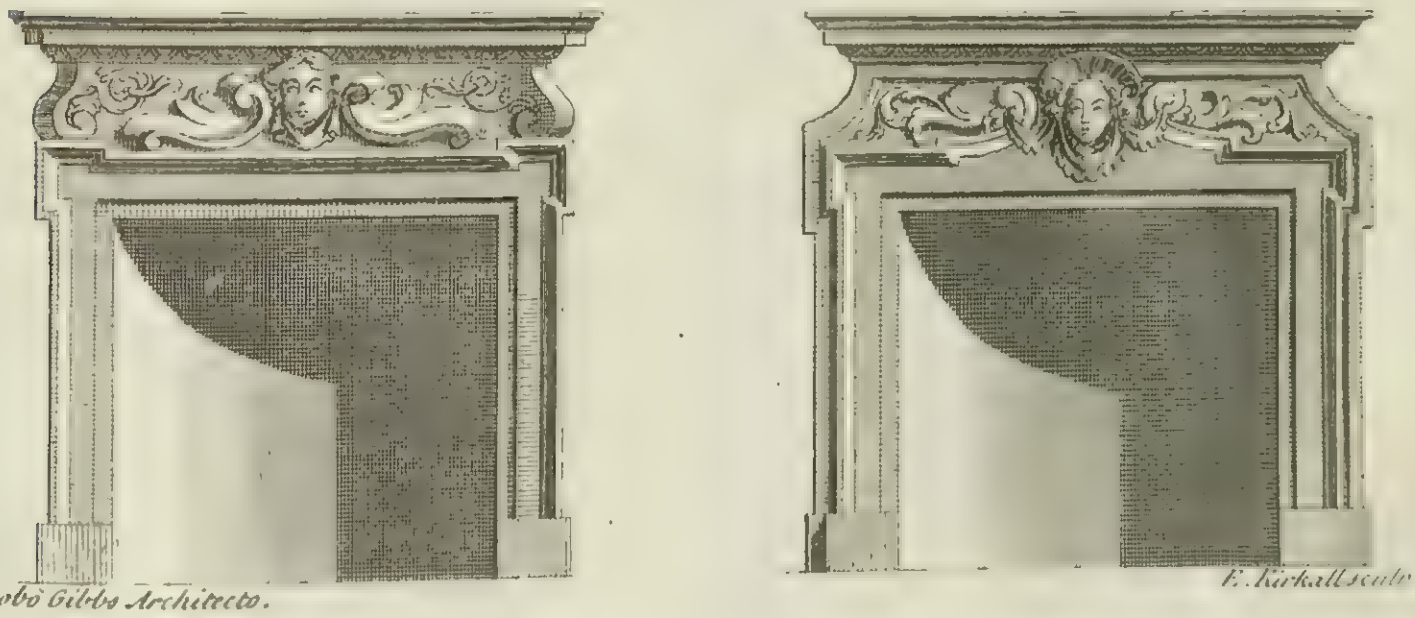


Jacobo Gibbs. Architecto.

I. Kirkall sculp.







Jacobo Gibbs Architecto.

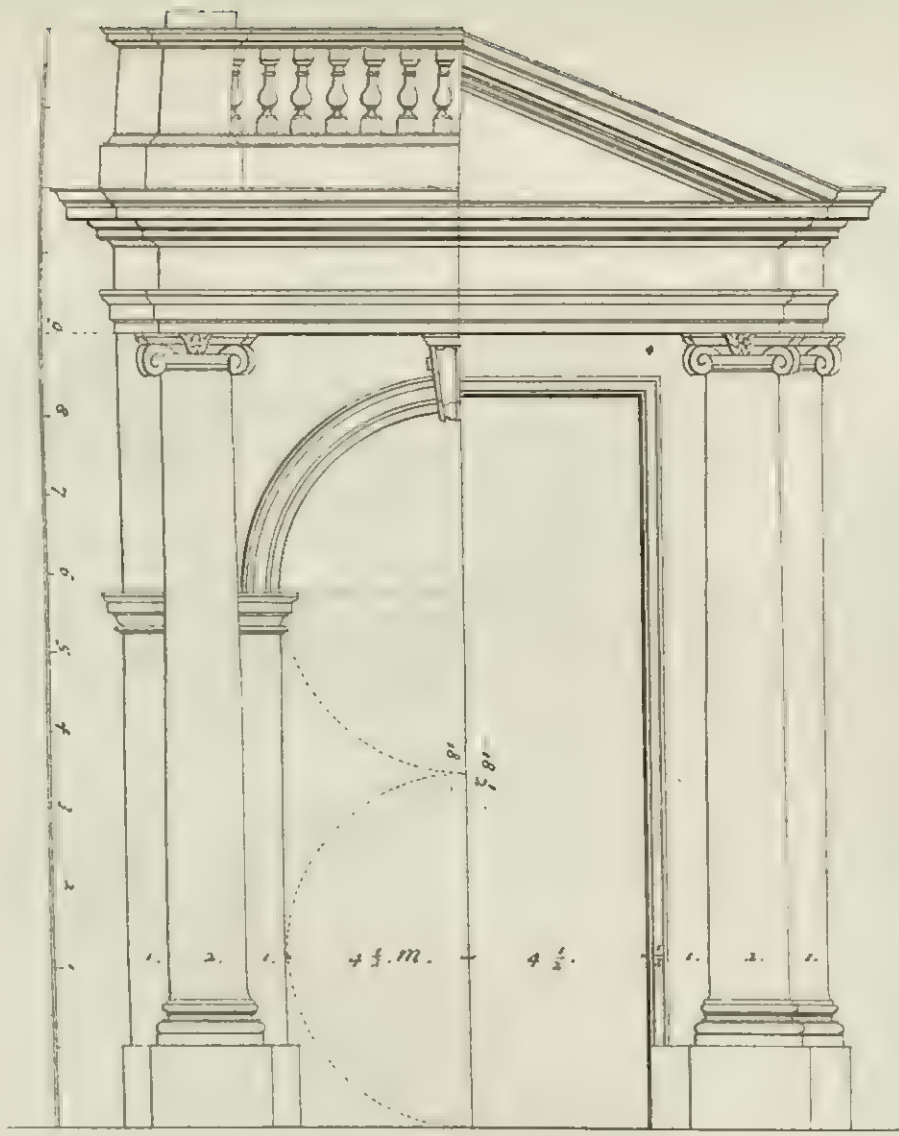
E. Kirkall sculp.

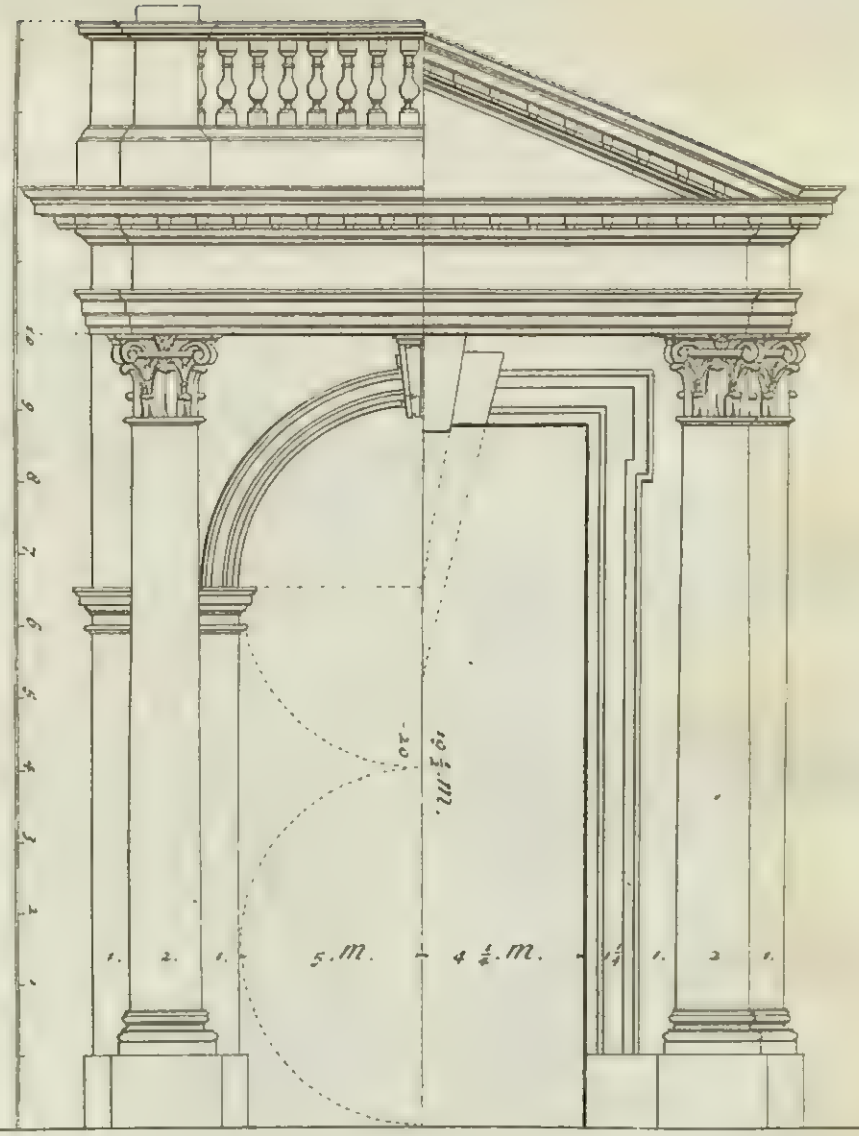
James Gibbs Architect.

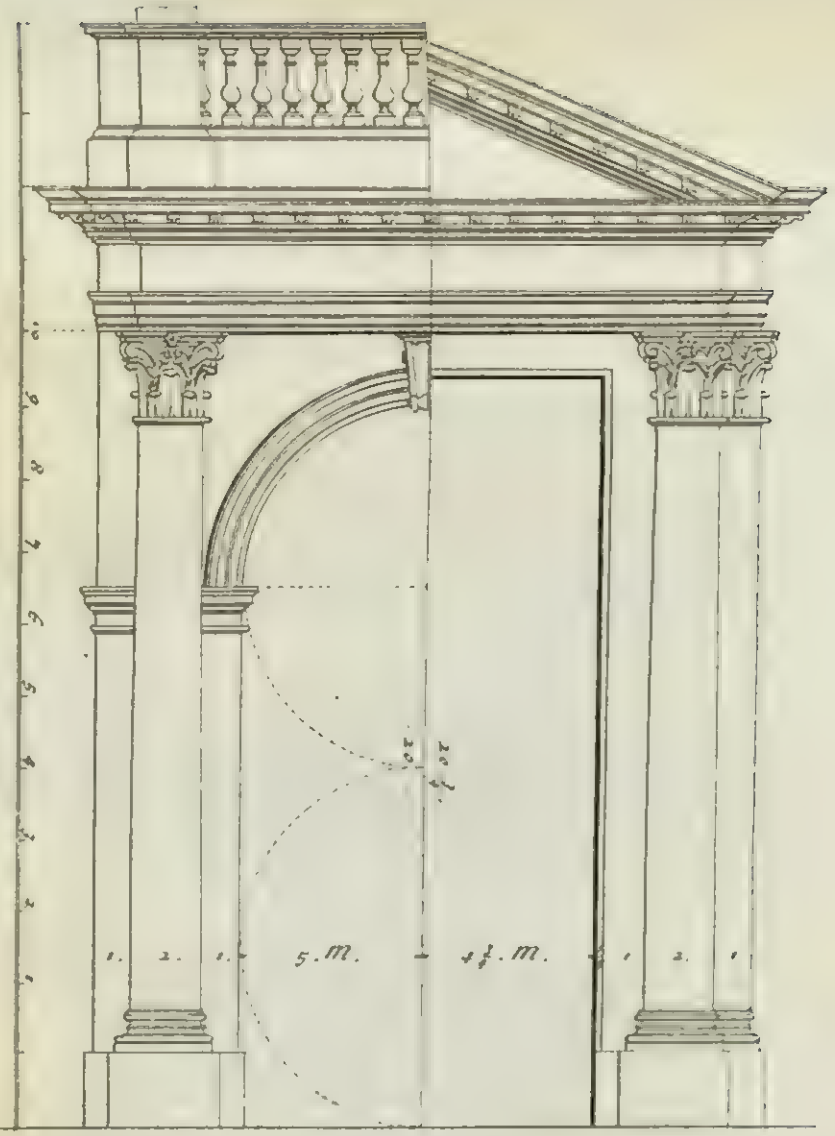
E. Kirkall sculp.

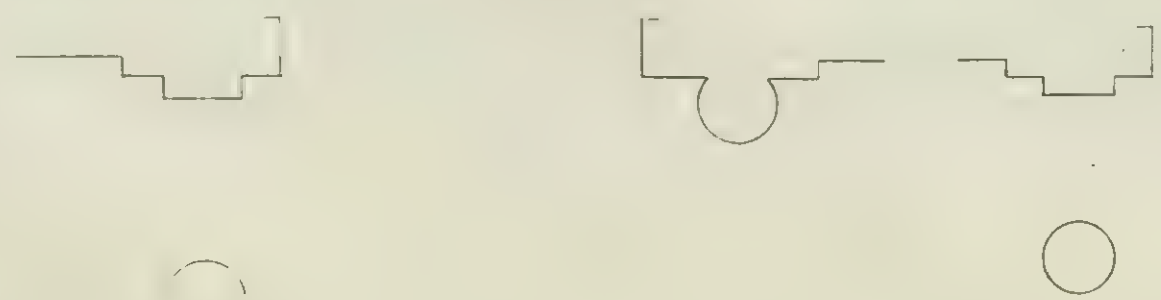
Jacobo Gibbs Architecto

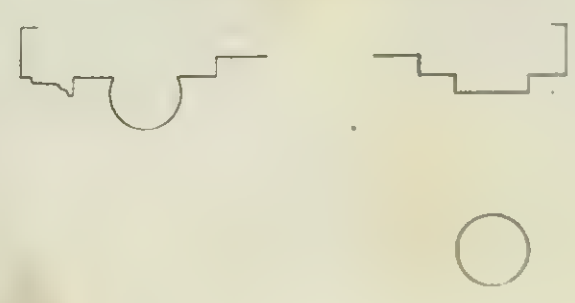
H. Hulsbergh Sculp









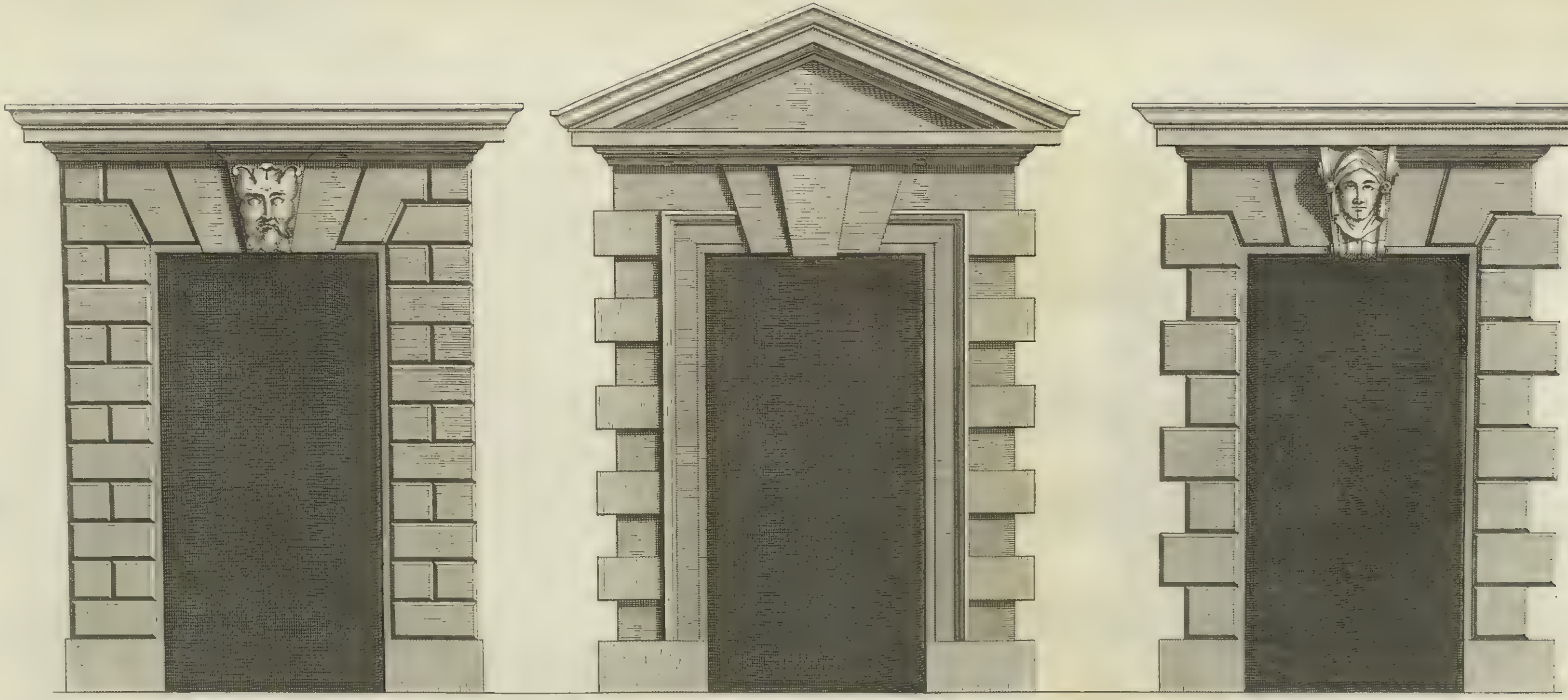


Jacobe Gibbs Architecto

H: Hulsbergh Sculp:

Jacobo Gibbs Architecto.

H. Hulsbergh Sculp.



Jacobo Gibbs Architecto.

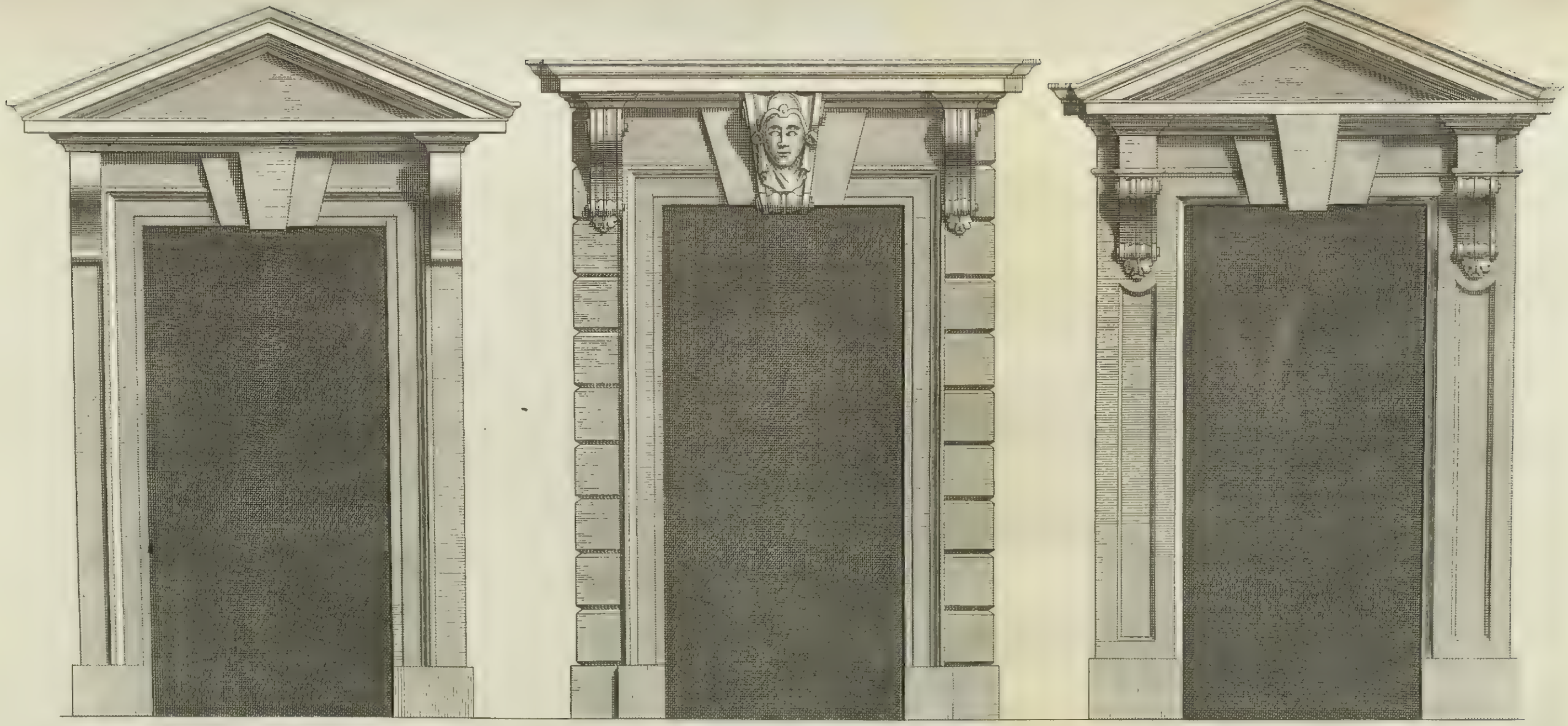
H: Hulsbergh Sculp

Jacobo Gibbs Architecto.

H: Hulsbergh Sculp.

Jacobo Gibbs Architecto .

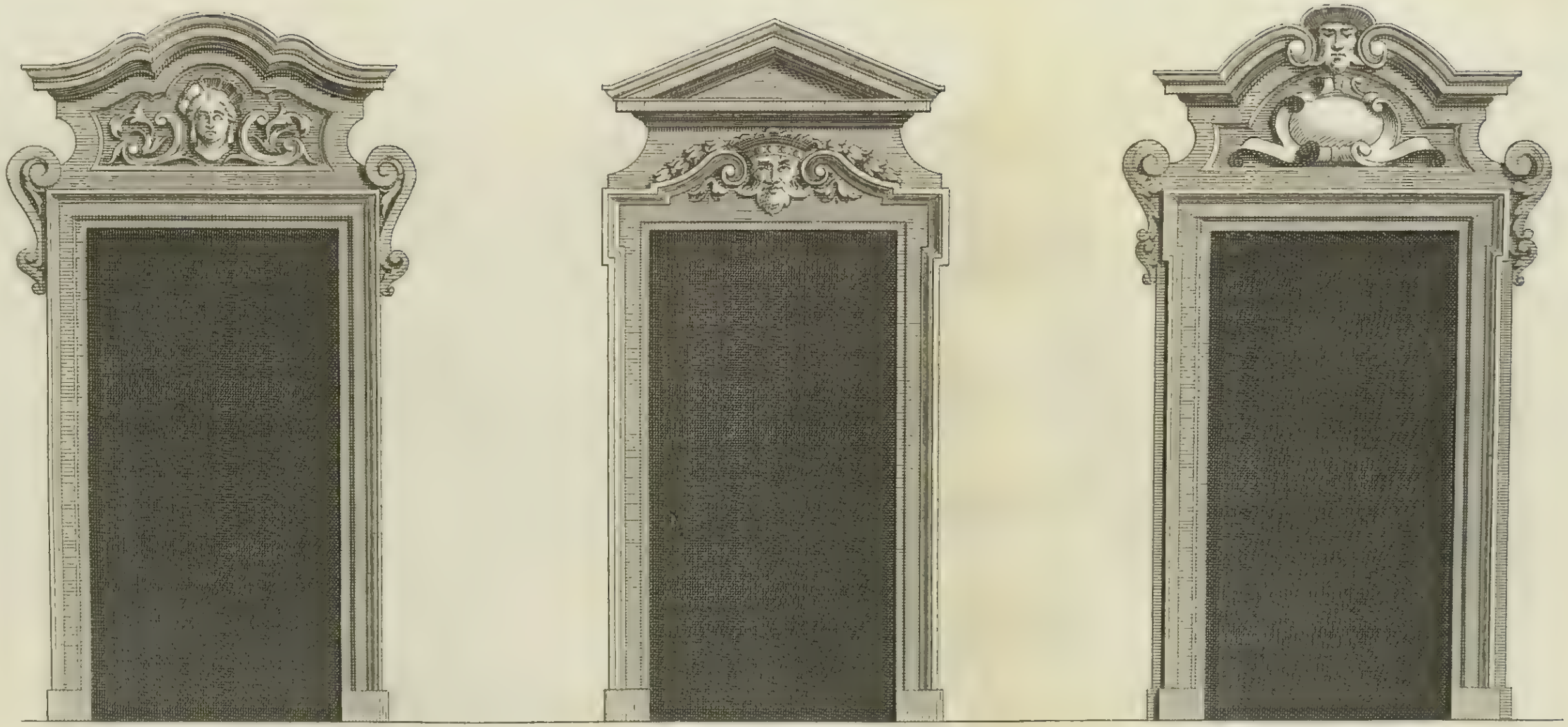
H: Hulsbergh Sculp



Jacobo Gibbs Architecto.

H: Hulsbergh Sculp

Inside Gibbs Architecto. *H:Hulsbergh Sculp*



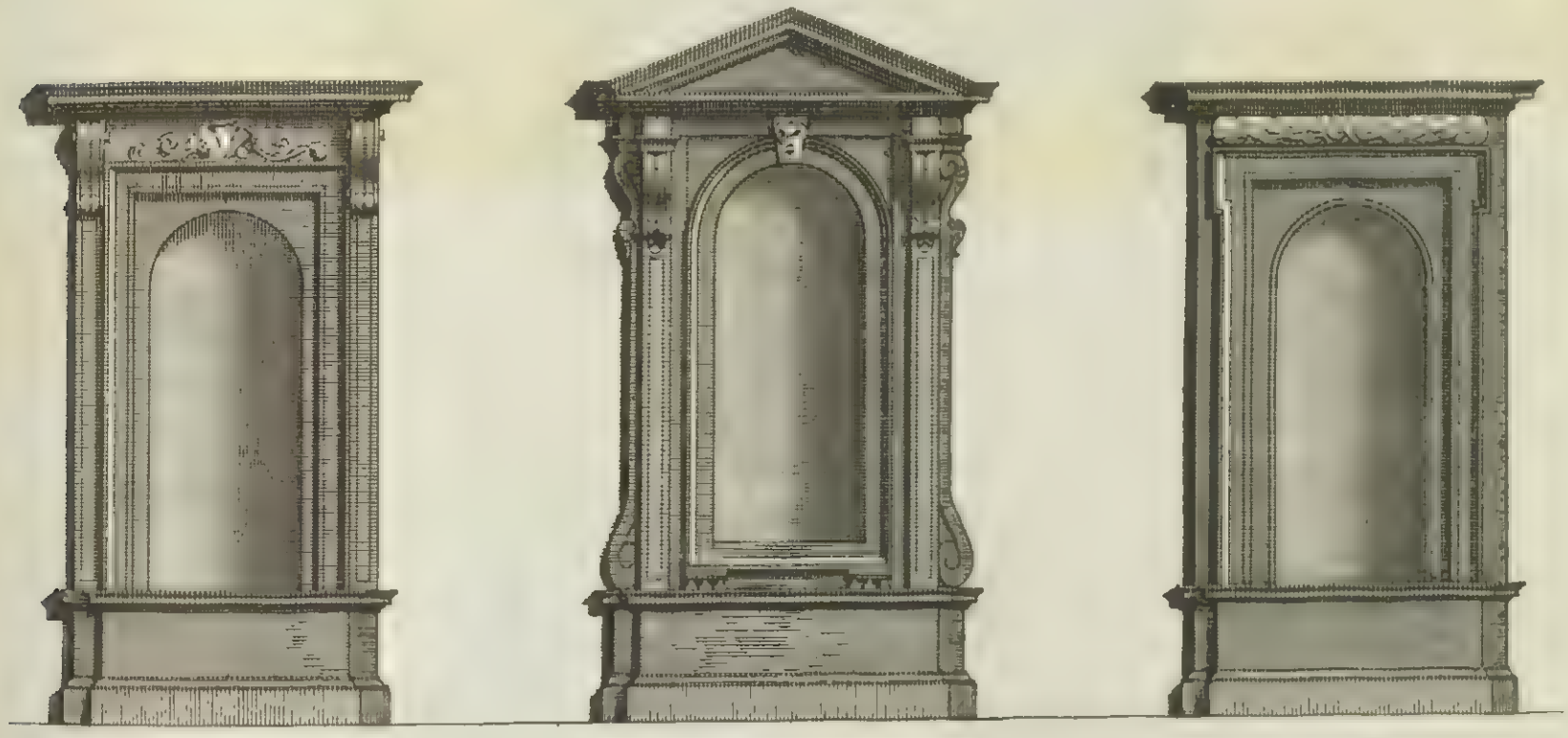
Jacobo Gibbs Architecto. *H:Hulsbergh Sculp:*

Jacobo Gibbs Architecto.

H. Hulsbergh Sculp:

Ja: Gibbs Architect

E Kirkall scu



Jacobo Gibbs Architecto.

E.Kirkall sculp.

Jacobo Gibbs Architecto

I Mynde Sculp

Geo: Vertue Sculp: 1725

To the Right Honble the Lady HENRIETTA CAVENDISHE HOLLES
Countess of OXFORD & Countess MORTIMER

This Design being made & executed by your Ladyships Special Directio[n] [m]ost humbly

H S F.
Sir Nicolaus
Serenissimi
Regis Gulielmo Regnante Mariæ
In Conservatione Fœderationum
Hagæ Annis 1691. 1697. Celebratis.
Deinde Missus Britannus Legatus
Tum ad
Annos 1697 Pacem Ryswicki confirmant.
Tum ad
Annos apud Gallos annis proximis Legationem obiens
Eodem etiam anno 1697 in Regno Hiberniæ
Secretarius,
Necnon in utroq; Honorabili consessu
Eorum.
Tum anno 1700 ordinandis Comitiis regiis
Duobus annis 1701 dirigendis Portubus vicinis
Præfectus.
Commissionarius;
Postremo
Ab Anna
Felicissimæ memoriæ Regina
Ad Ludovicum XIV Galliæ Regem
Missus Ann. 1711.
De pace Stabilienda
(Pace etiam nunc durante
Dum ultimi non omnes spem et diuturnæ
Cum Summa potestate Legatus

MATHÆUS PRIOR Armiger
Hæc omnes, quibus ornatum est Titulis
Humillimus Regnæ Regibusque Suis
Superstes
Qui enim nascenti fatilis arrisere Musæ
Illum paterna Schola hic Regia perpolivit
Juvenem in Collegio S. Johannis
Cantabrigiæ optimis Auctoribus instruxit;
Tum Pectus, mentem et Ingenium
Multis cum variis Dotibus ornavit
Hic Natus Hic Sepultus
A Patrum thoro avellis nunquam potuit,
Indelebili sæpe per tam diuturnum Otium
Amorem Literarum studiosa tendere
Et cum omne adde Poetices Annos
Manu tenera
Nonnihil hausit parum
Ne liberum animum et ingenuum
Quam multis his labore constiterint,
Posset, præponeret quibus omnes boni
Quod suum Commodum Honori Patriæ plena
Cum id rem postularet, non negligerent
Ipse, neque cupiret, neque illuderet,
Literæ nihil quicquam nihil expertus
Vel delitiæ
Sed omnia ultro Musæ.
Reginæ mox e penis Apollinem emberare
Hic sex tandem defuncto redequit.
Goëtæ in Scriptis Poeta Historicus
In in comitiis comes Secundus

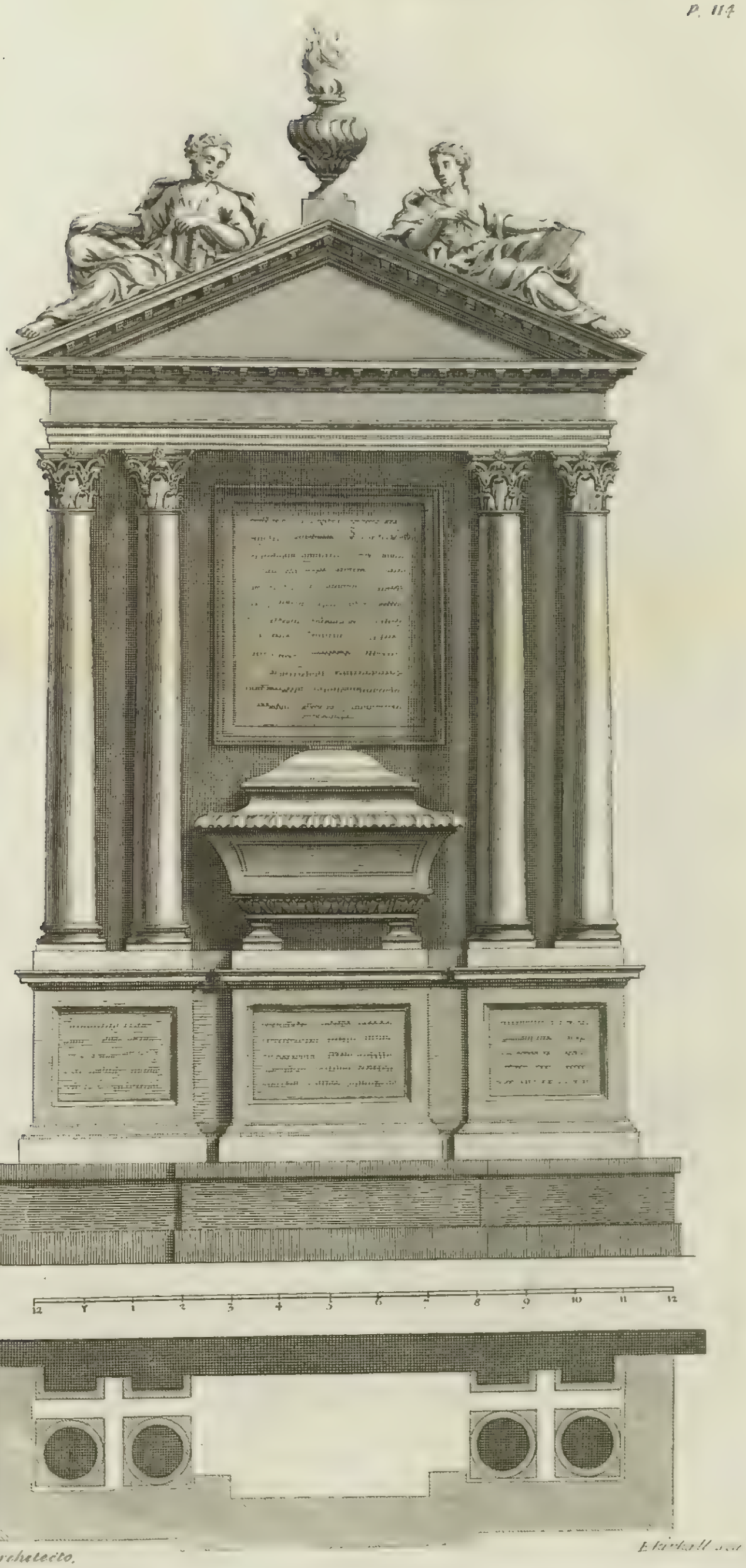
Jacobo Gibbs Architecto. This Plate is humbly Dedicated by his Lordships most Obedient Servt. Jo. Gibbs.

To the R.t Hon.ble Edward Earl of Oxford & Earl Mortimer.

B. Baron Sculp.

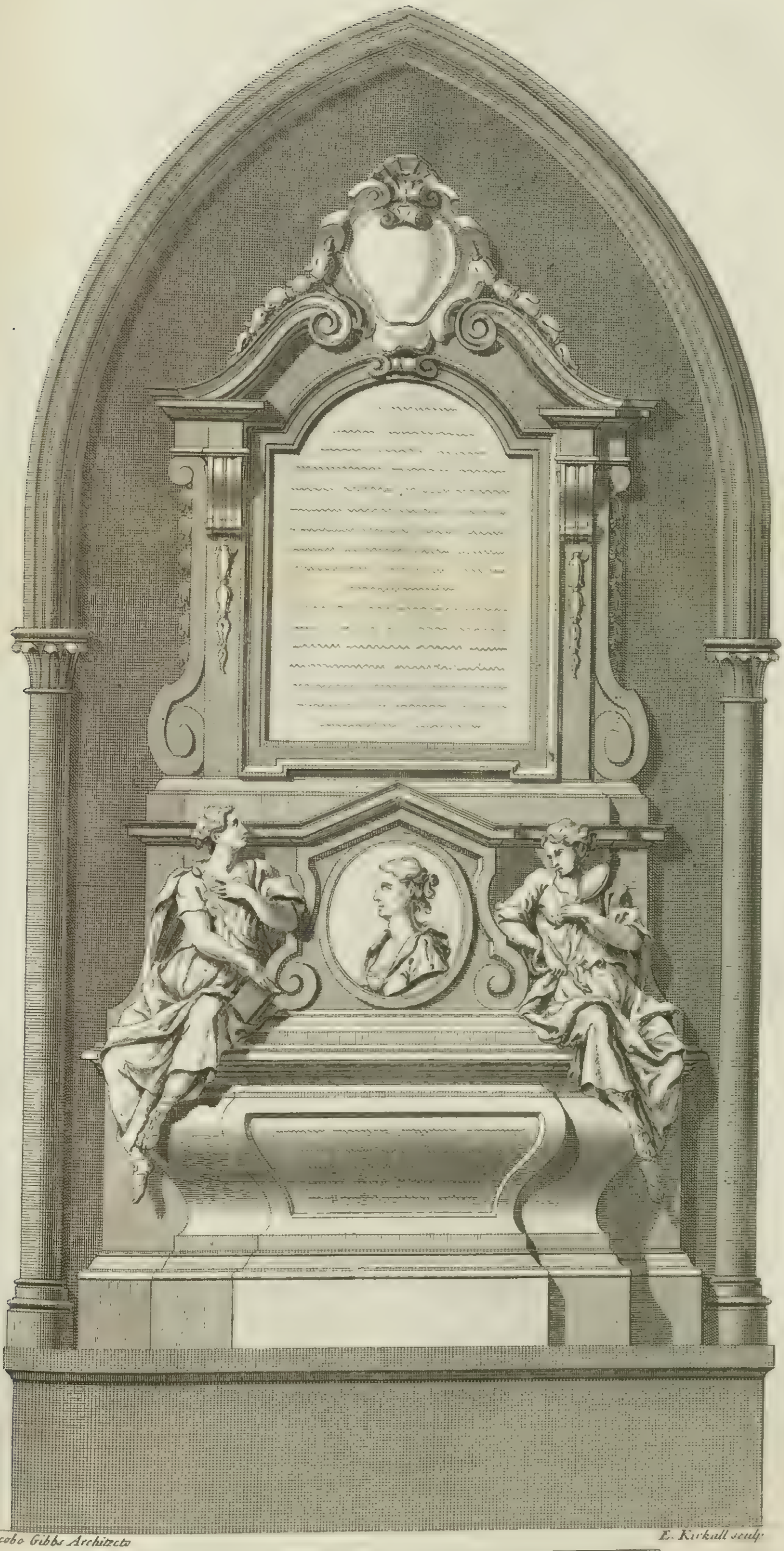
Jacobo Gibbs. Architecto.

I Harris sculp



J. Gibbs Architecto.

E. Kirkall sculp.



Jacobo Gibbs Architecto

E. Kirkall sculp

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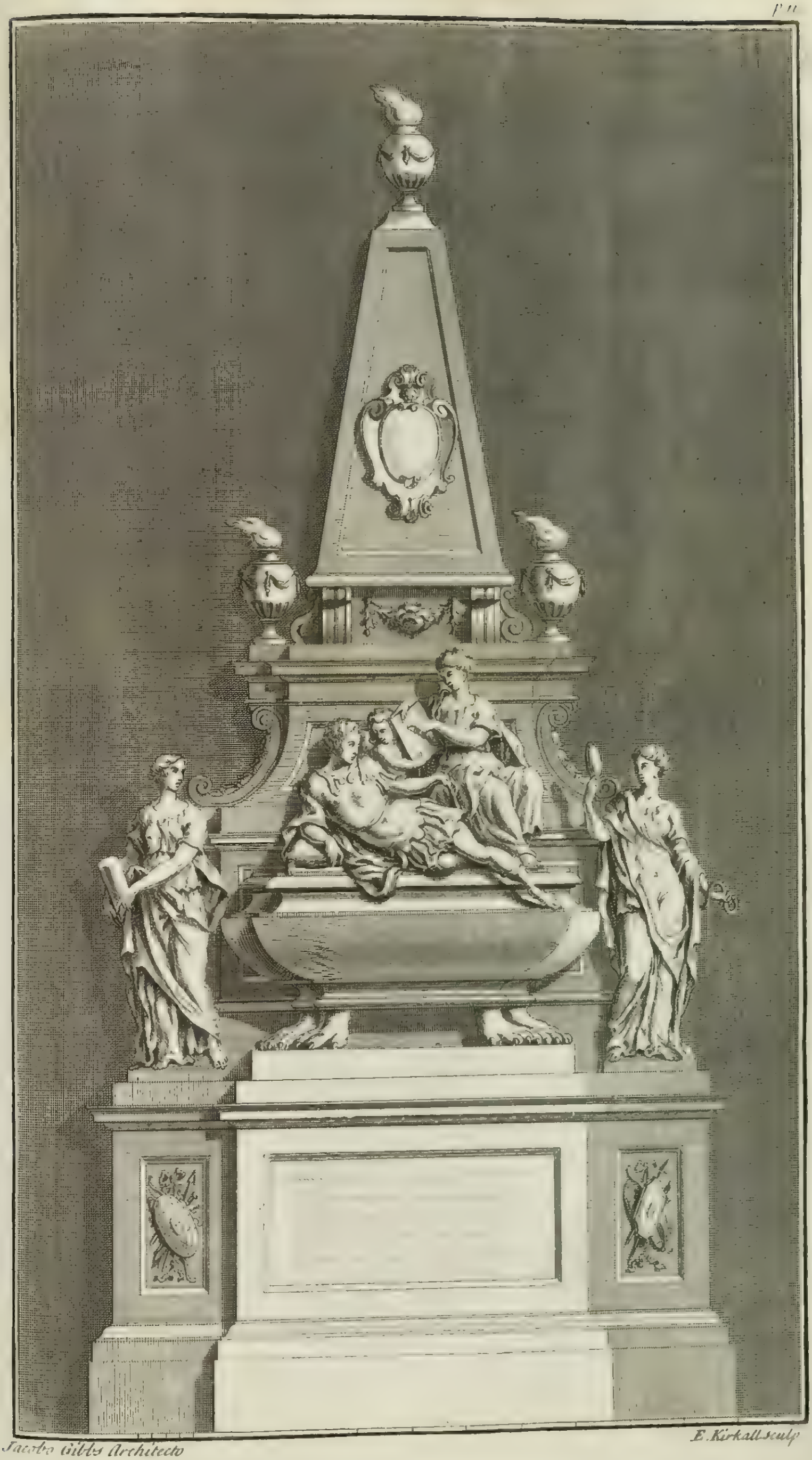
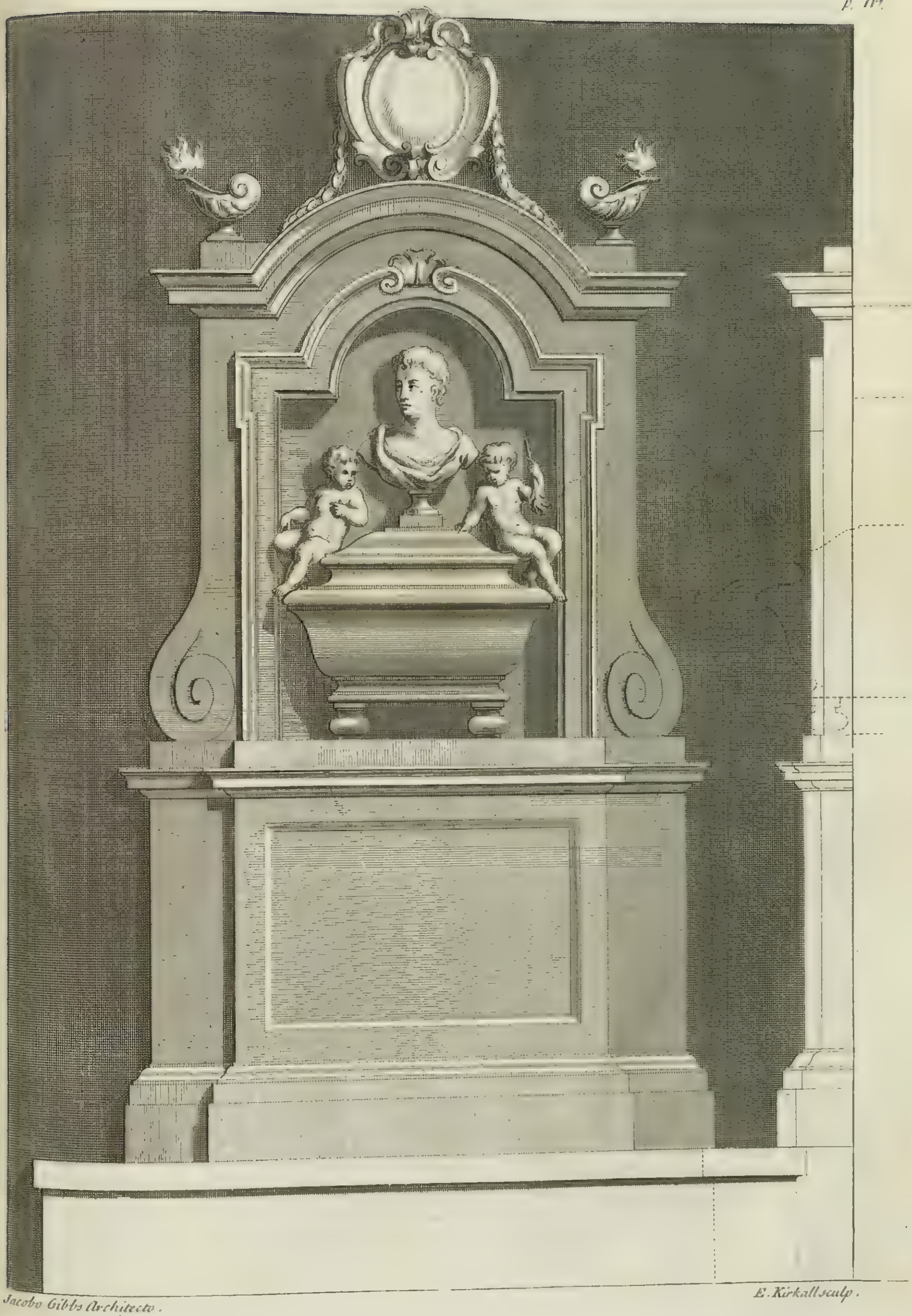


Jacobo Gibbs Architecto

E. Kirkall Sculp

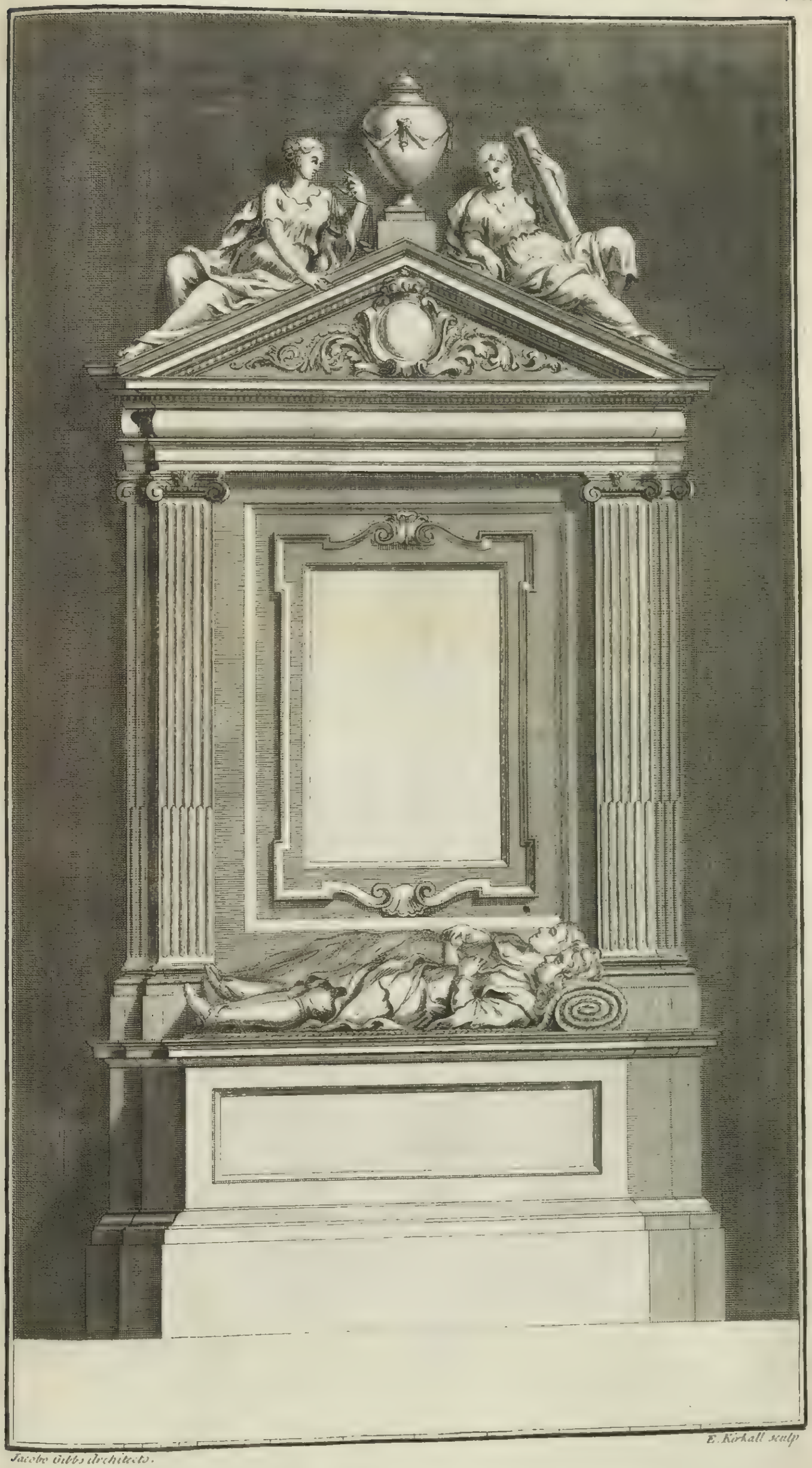


Jacobo Gibbs Architecto.

E. Kirkall sculp.

James Gibbs Architecto.

E. Kirkall sculp.



E. Kirkall sculp

Jacobo Gibbs Architecto.

Æternæ Memoriæ Sacrum.

Lectissimæ Matronæ D. SOPHIÆ FAIRHOIM ANNANDIÆ Marchionissæ, SCOTIA ortæ; Cujus ingenii morumq; elegantia cum eximia corporis forma certabat; Matris Uxoriq; laudibus inclytæ; tam diligentis autem Matris-familias, ut oblatam rerum domesticarum molem animo virili et negotiis pari sustinuerit; Tot denique virtutibus ornatæ ut vitam summâ omnium cum admiratione morte omnibus deploranda finiverit; Monumentum hoc, qualecunq; pietatis gratiq; animi indicium, mœrens posuit IAC: IO. fil: na. max. ANNANDIÆ Marchio: Obiit 15. Dec. Anno Dñi. 1716. Ætatis 49.

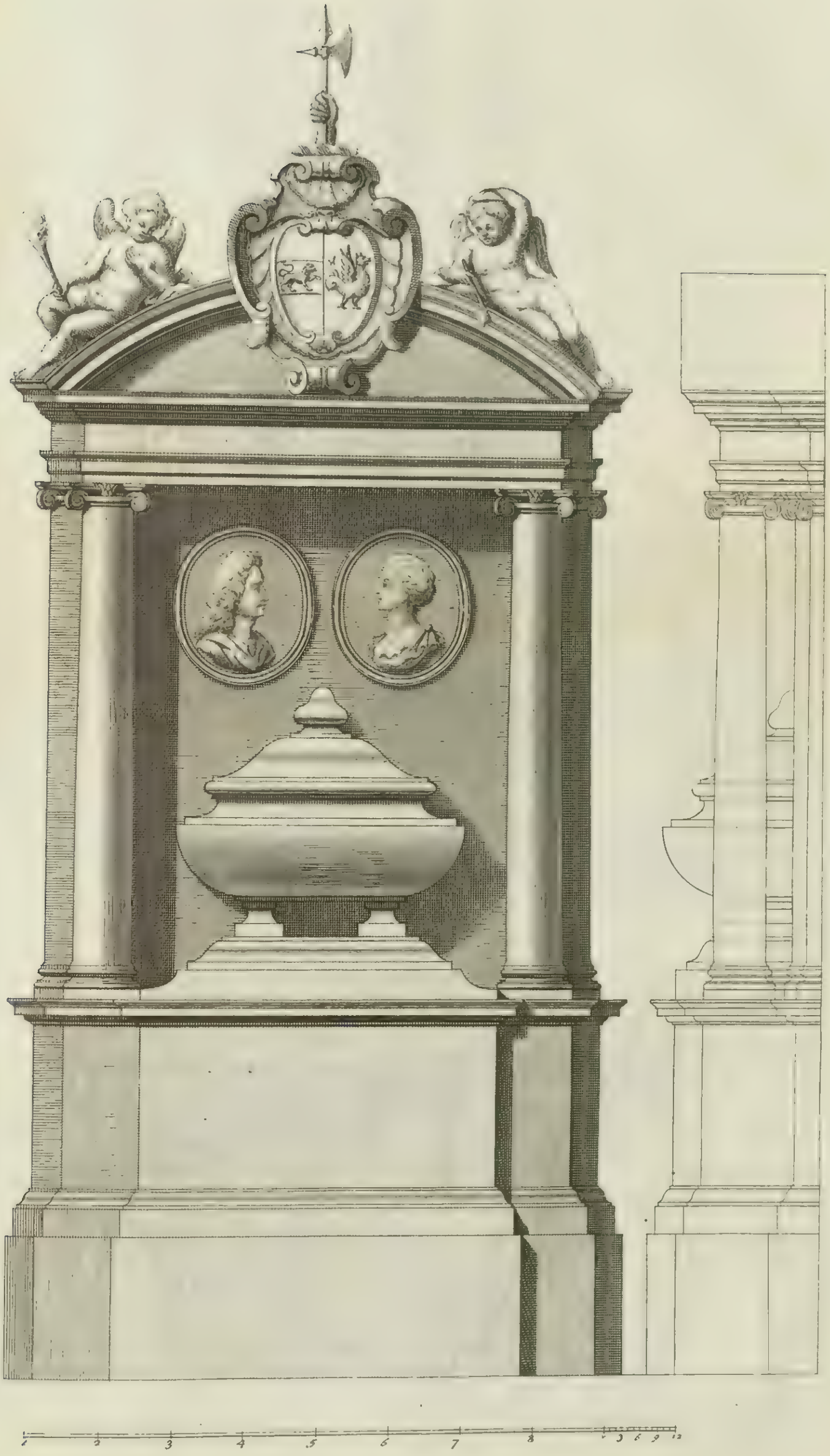
Hic etiam jussu ejusdem MARCHIONIS reconditæ sunt reliquiæ D. GULIELMI IOHNSTONE fratris sui charissimi et filii natu secundi dictæ Marchionissæ, Qui obiit 24. Dec: 1741. Anno Ætatis 26.

Is: Gibbs Arch:

This Monument was erected in the South Isle of Westminster Abbey by the Most Hon.ble IAMES L.d Marquis of ANNANDALE, to the Memory of SOPHIA Marchioness of ANNANDALE his Mother, and L.d WILLIAM IOHNSTONE his younger Brother, Anno Dñi.

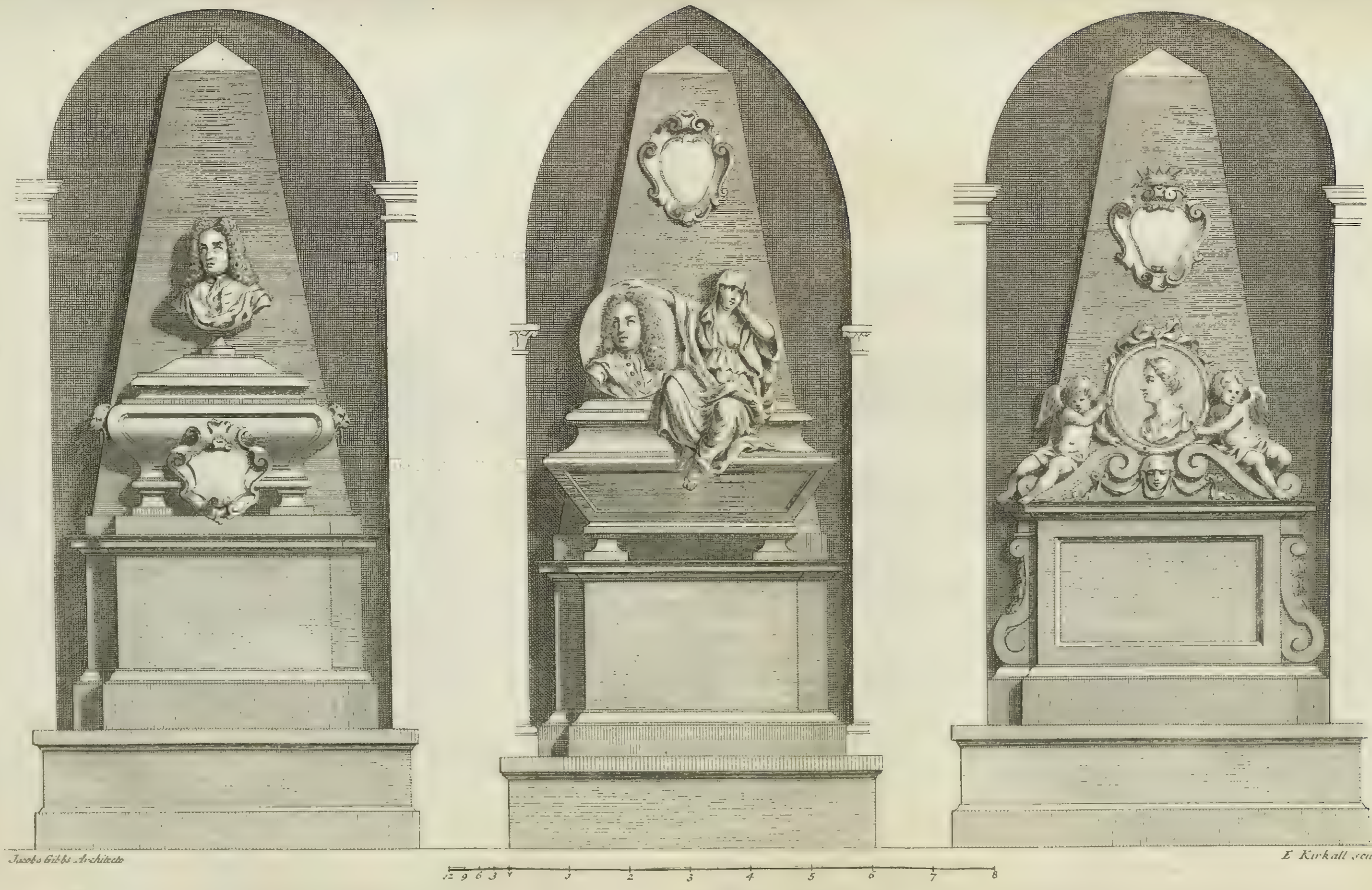
1723.

G. Vertue Sculp.



Jacobo. Gibbs Architecto.

J. Harris. Sculp.


Jacobs Gibbs Architecto
E Kirkall sculp
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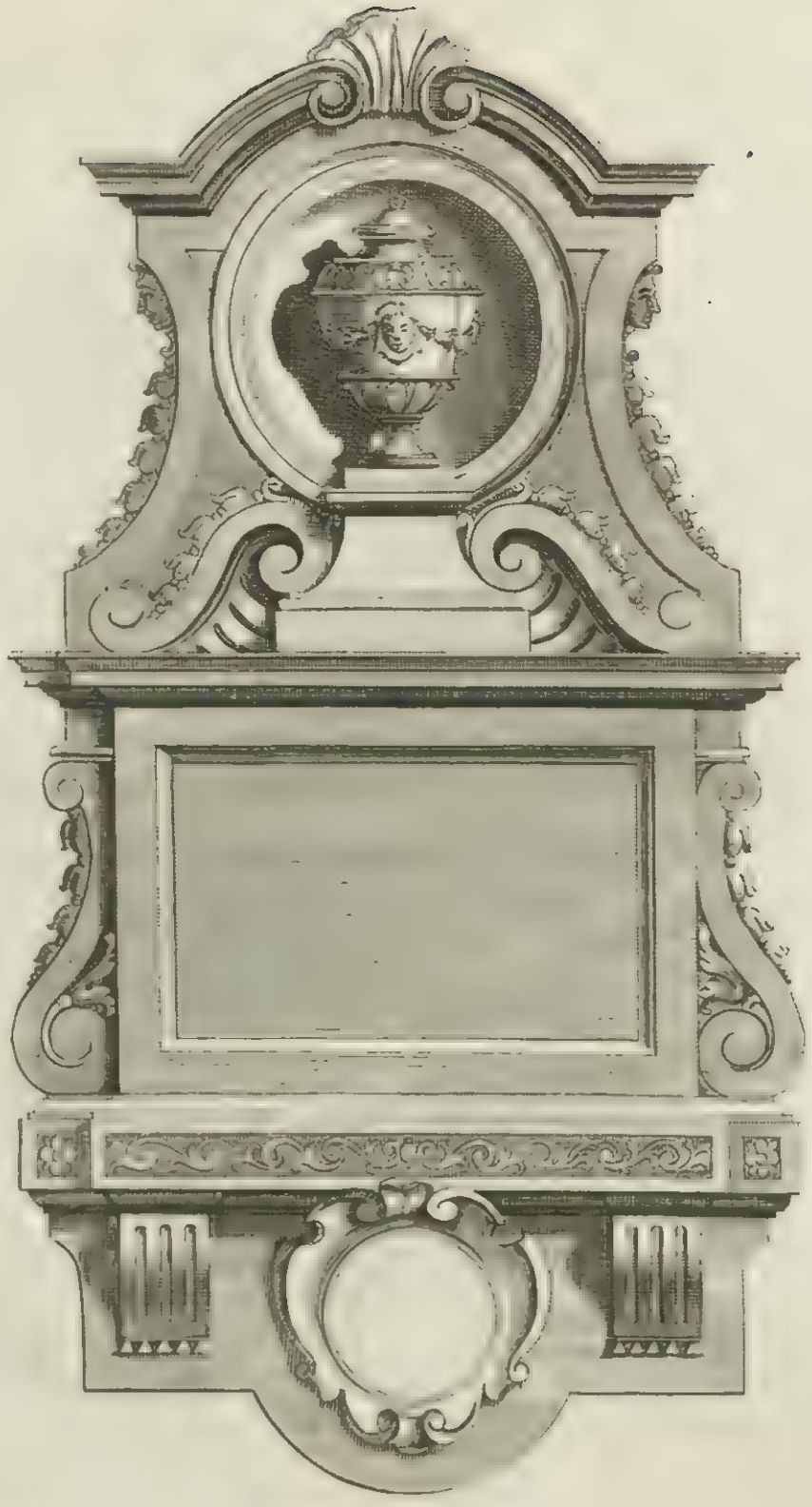
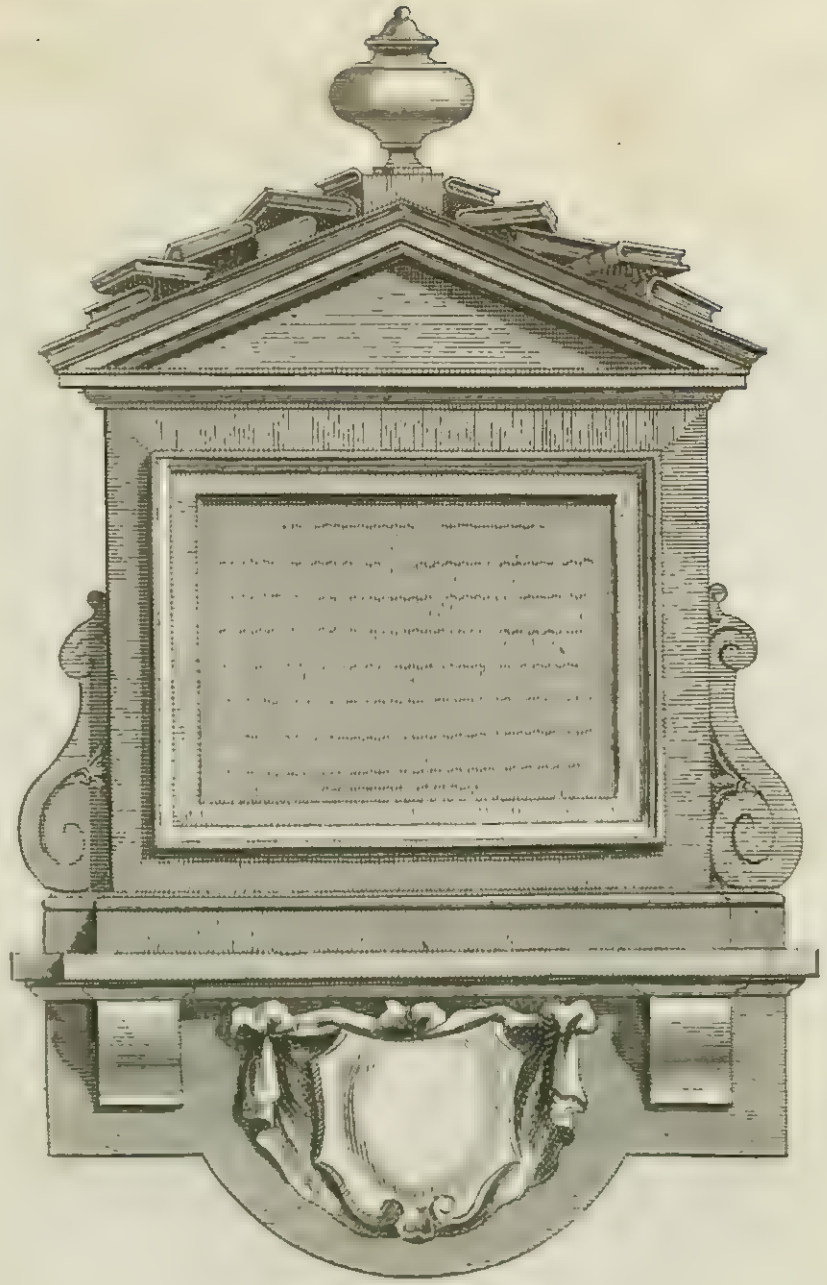
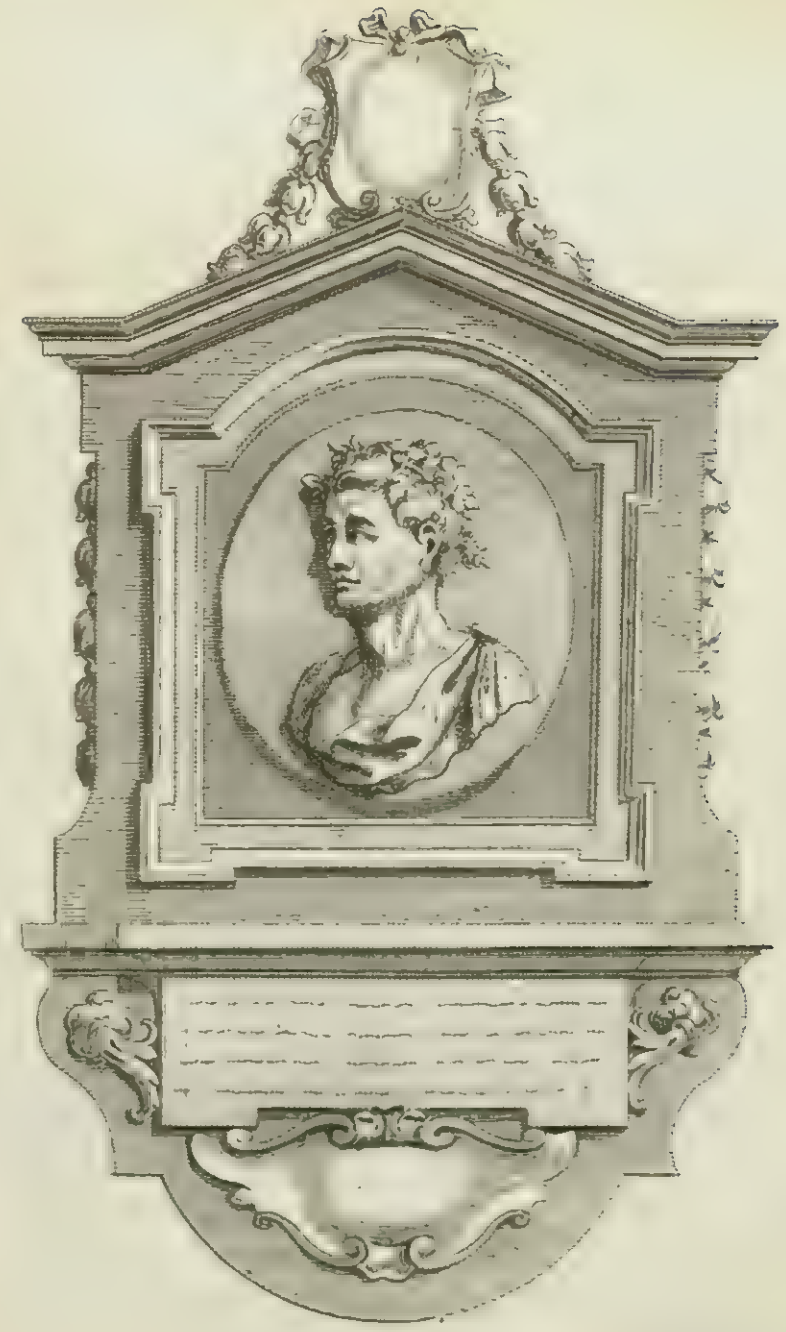


James Gibbs Architect.

E Kirkall sculp.



Jacobo Gibbs Architecto.



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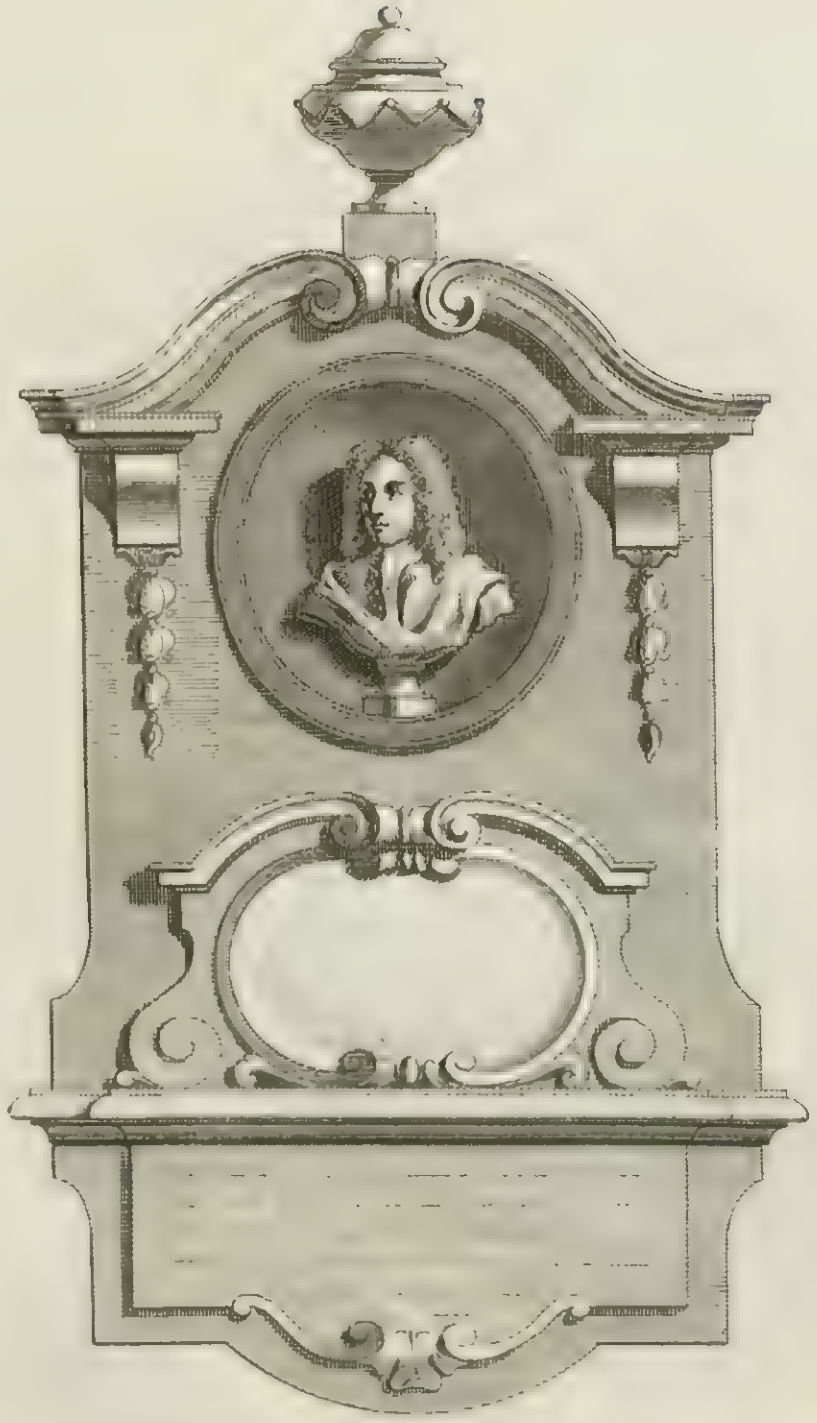
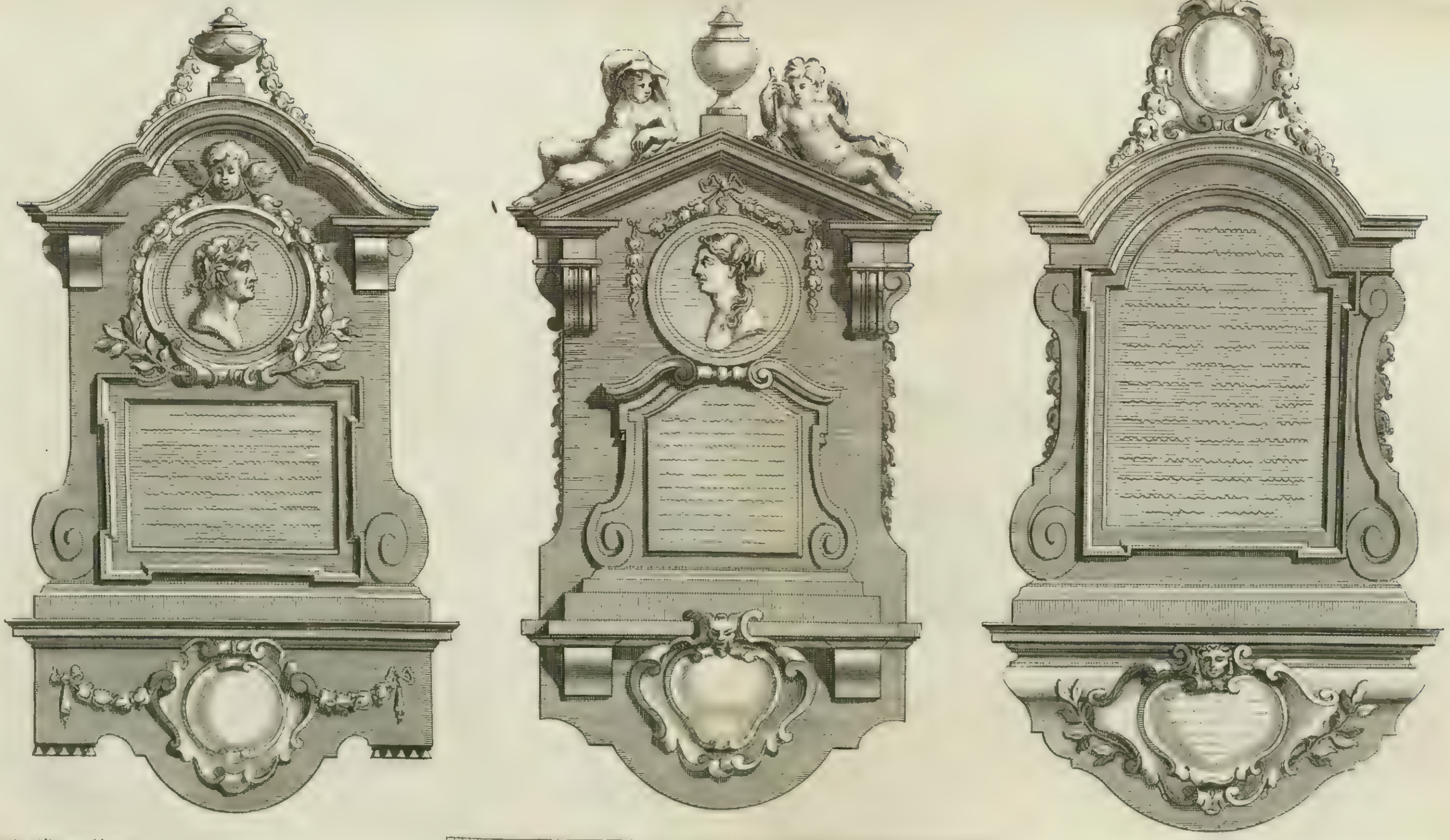


Jacobo Gibbs Architecto.

E. Kirkall sculp.



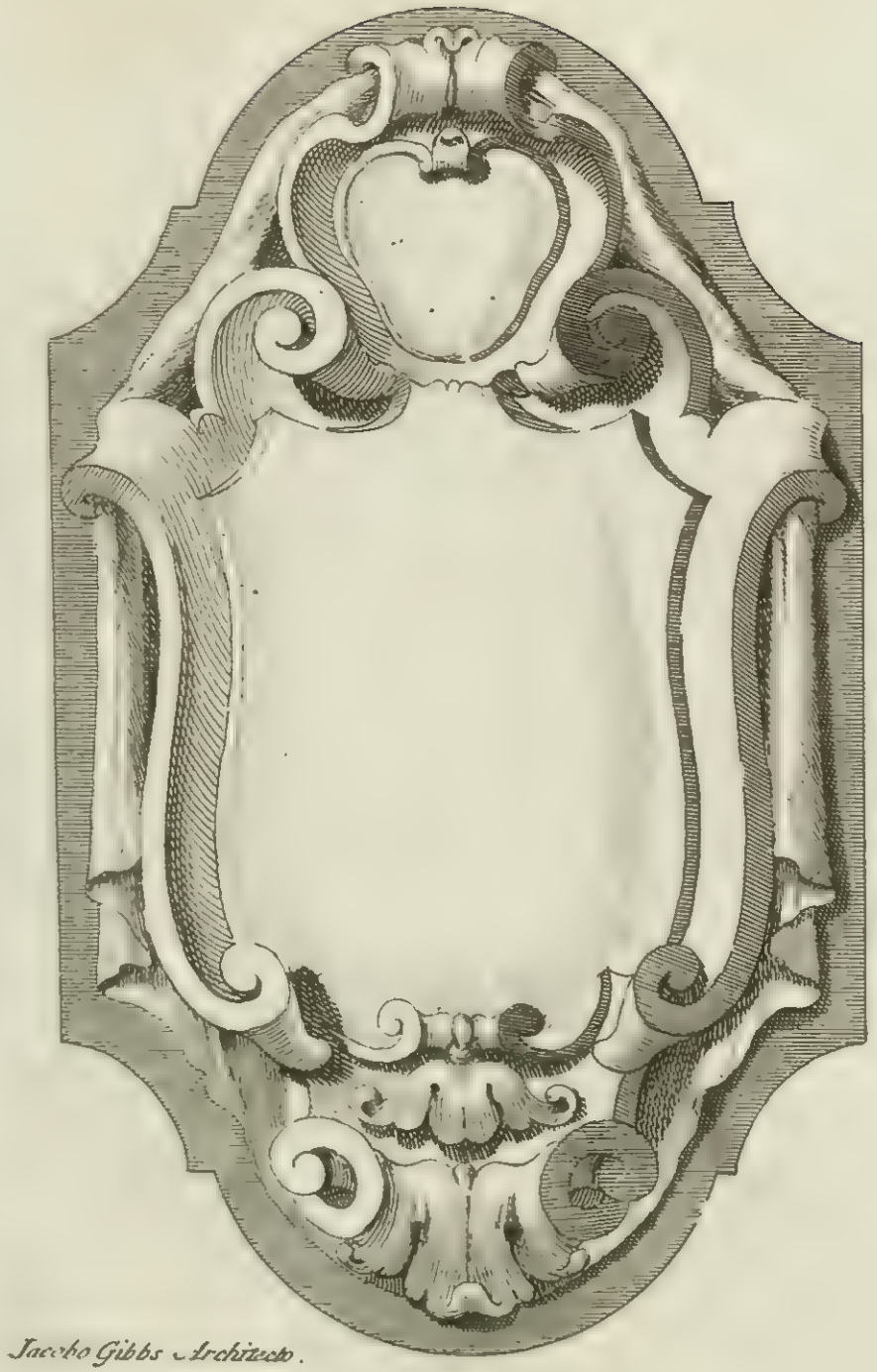
Jacobo Gibs Architecto.

E. Kirkall sculp.

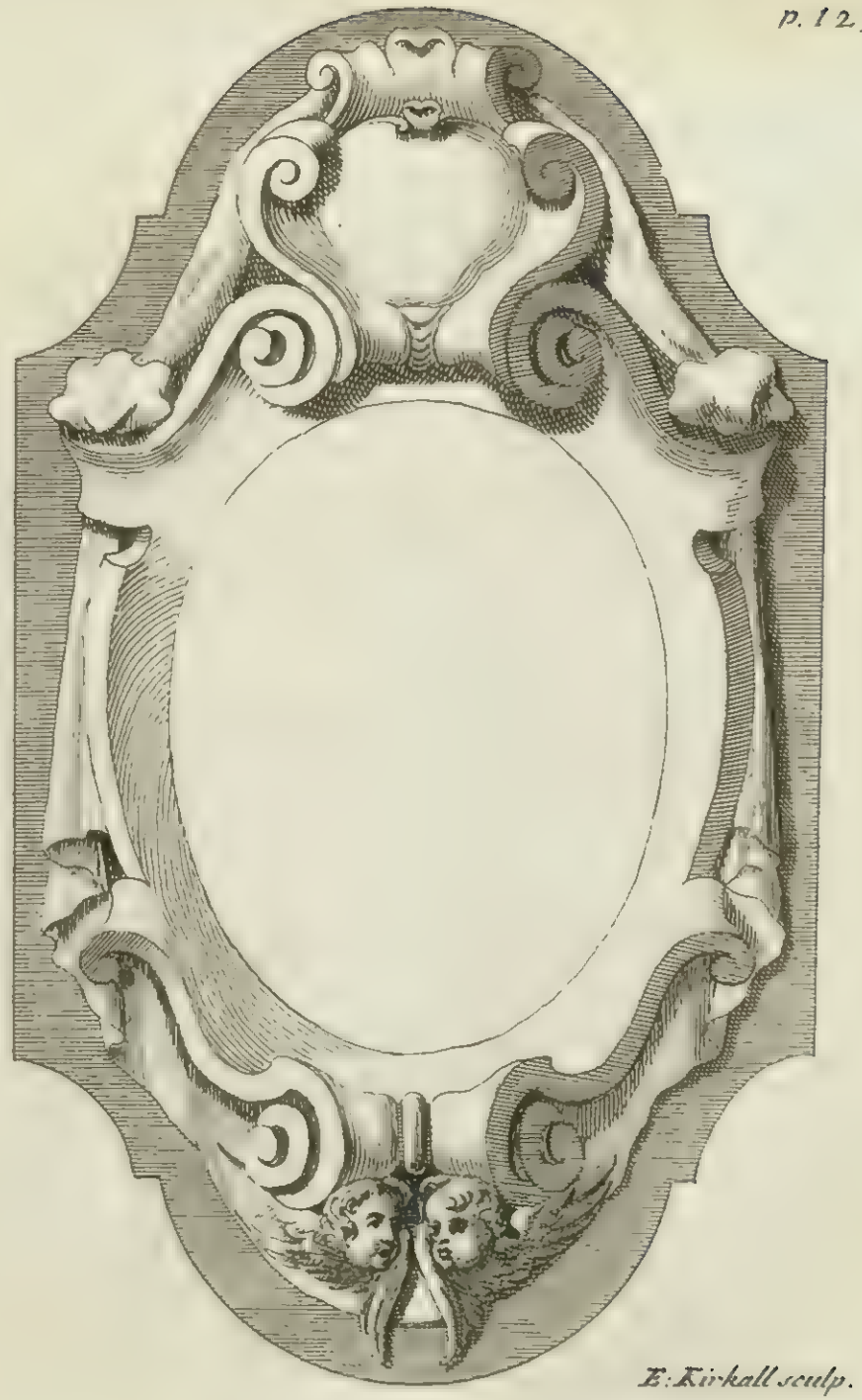
Jacobo Gibbs Architecto.

E: Kirkall sculp.

Jacobo Gibbs Architecto. *E. Kirkall sculp.*



Jacobo Gibbs Architecto.

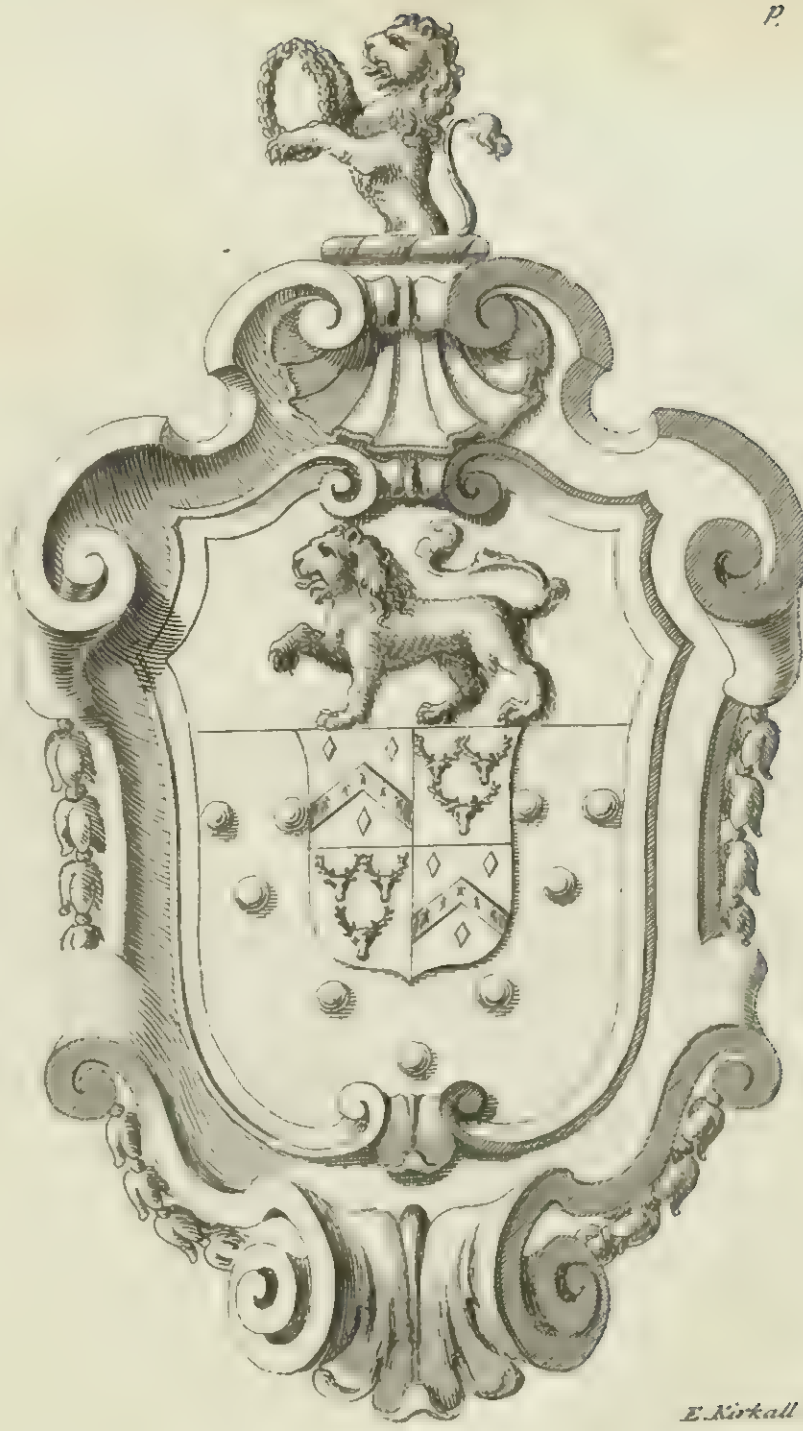


B. Kirkall sculp.

Iacobo Gibbs Architecto.

E. Kirkall sculp.

J.wobo Gibbs Architecto.



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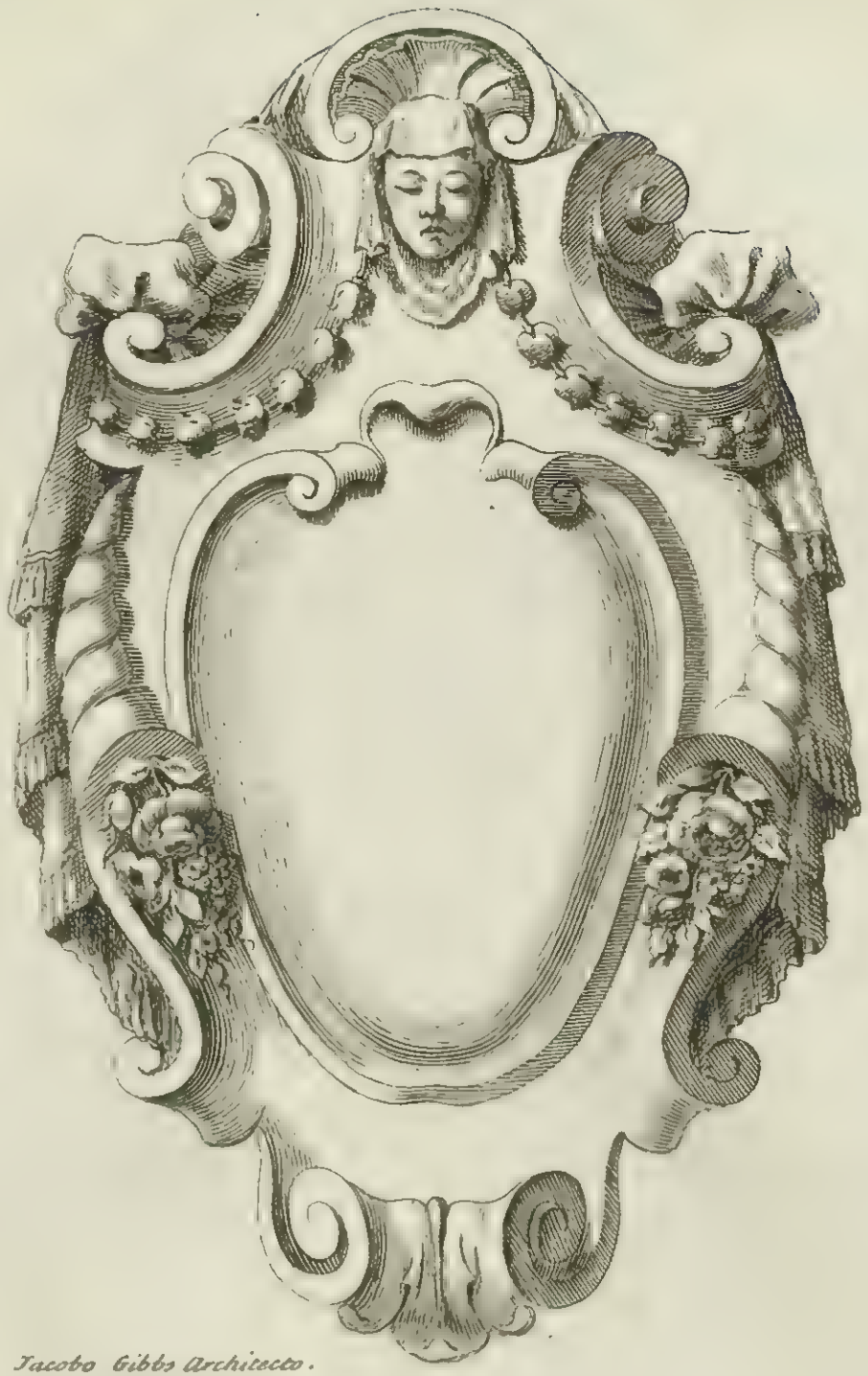
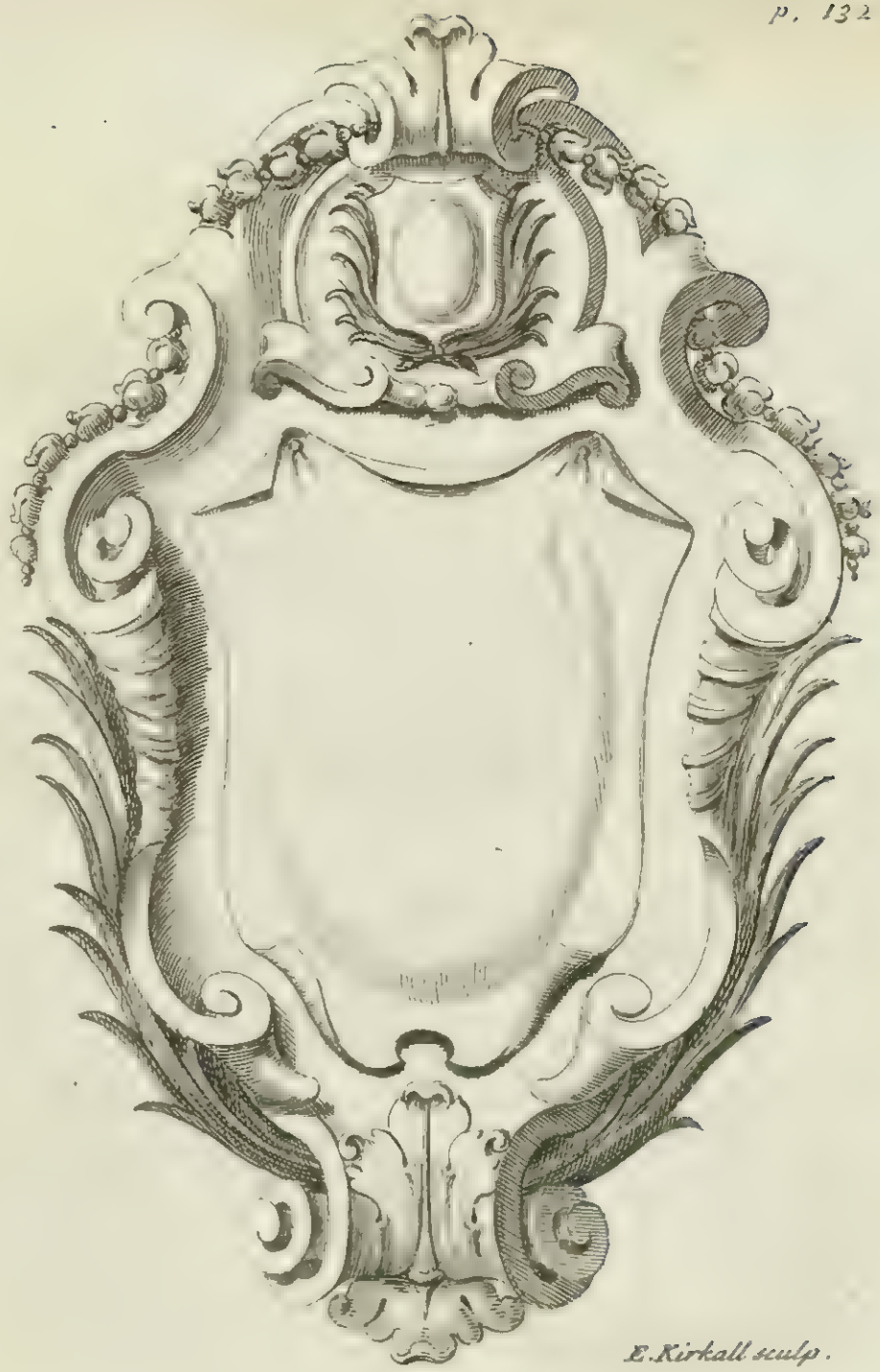


Jacobo Gibbs Architecto.



E. Kirkall sculp.

Jacobo Gibbs Architecto.

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Jacobo Gibbs Architecto.

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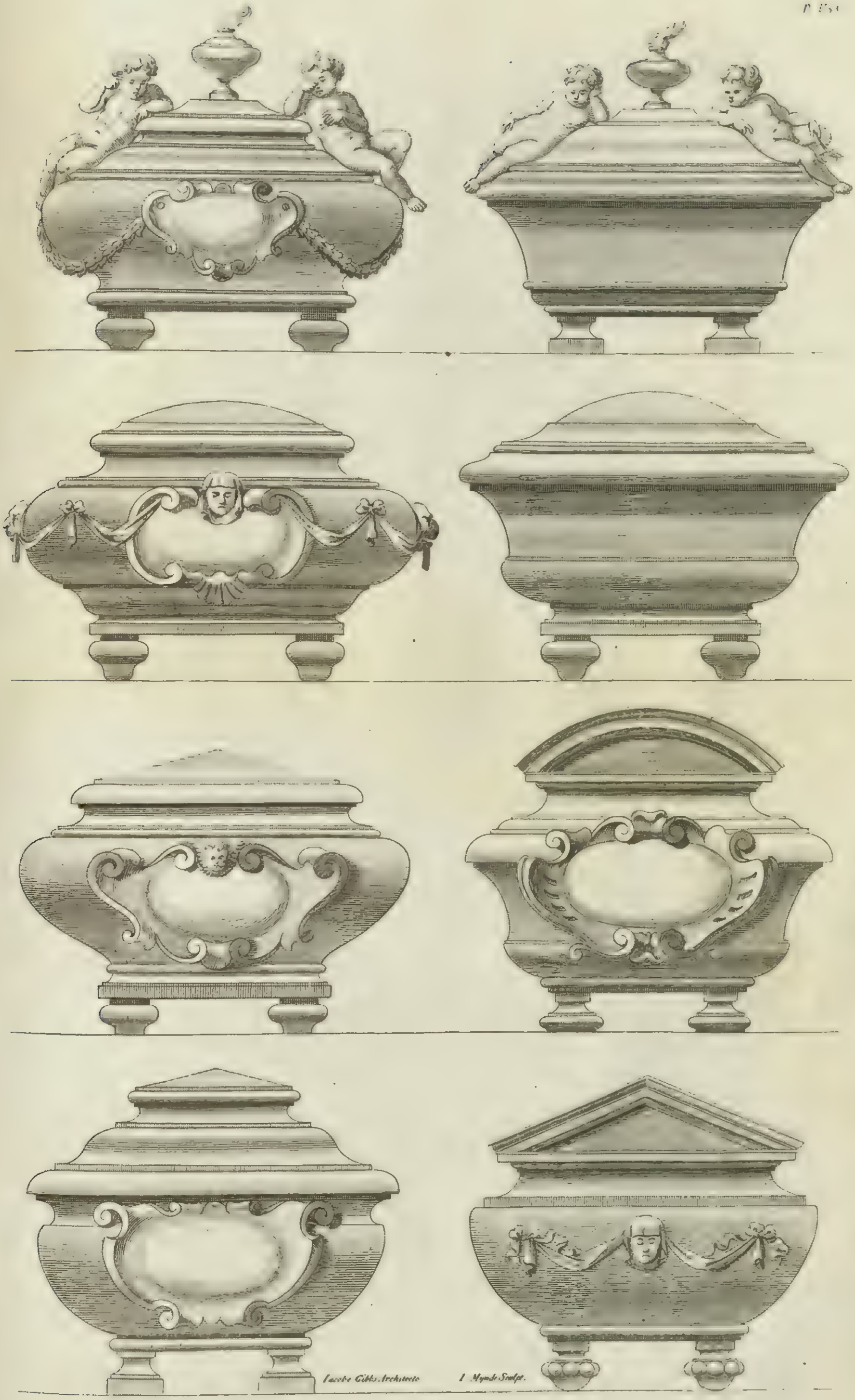
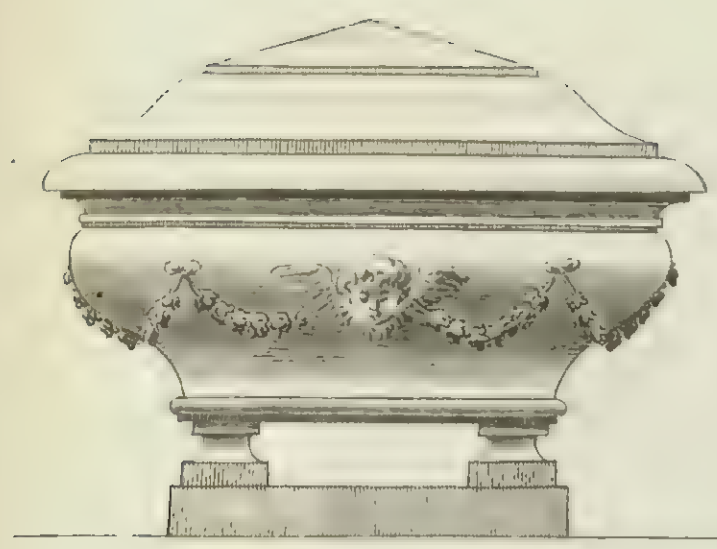
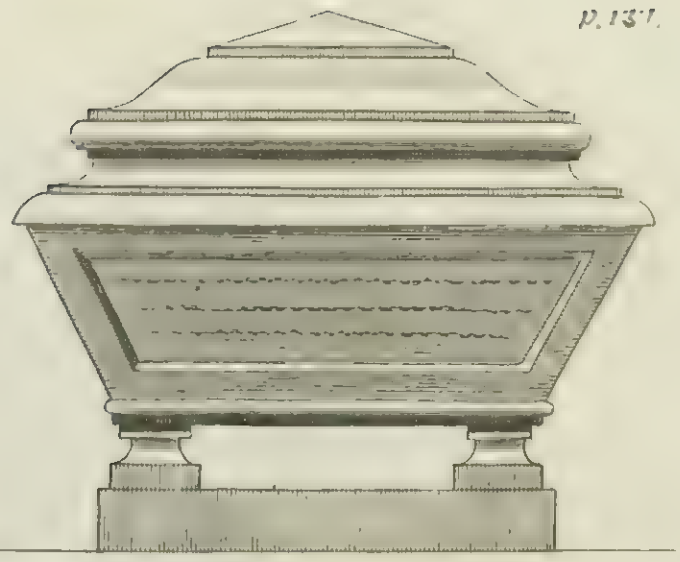
Jacobo Gibbs Architecto.

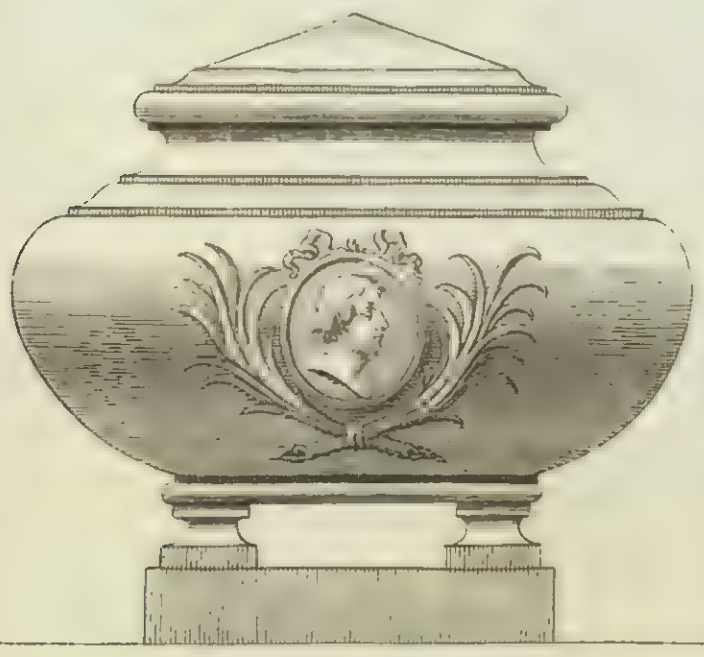
E. Kirkall sculp.

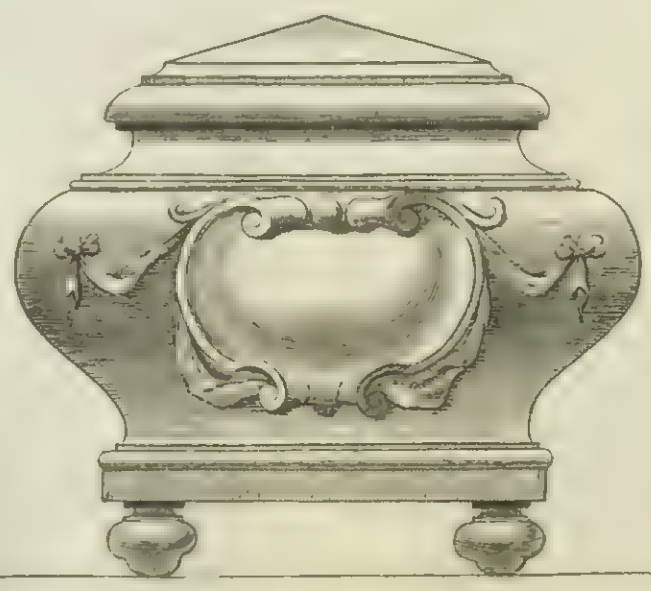


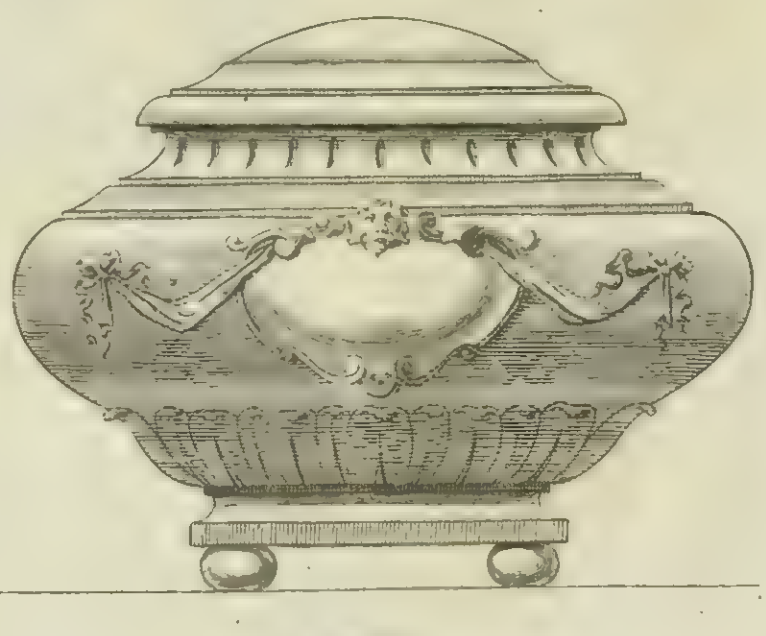
Jacobe Gibbs Architecte I. Mynde Sculpt.

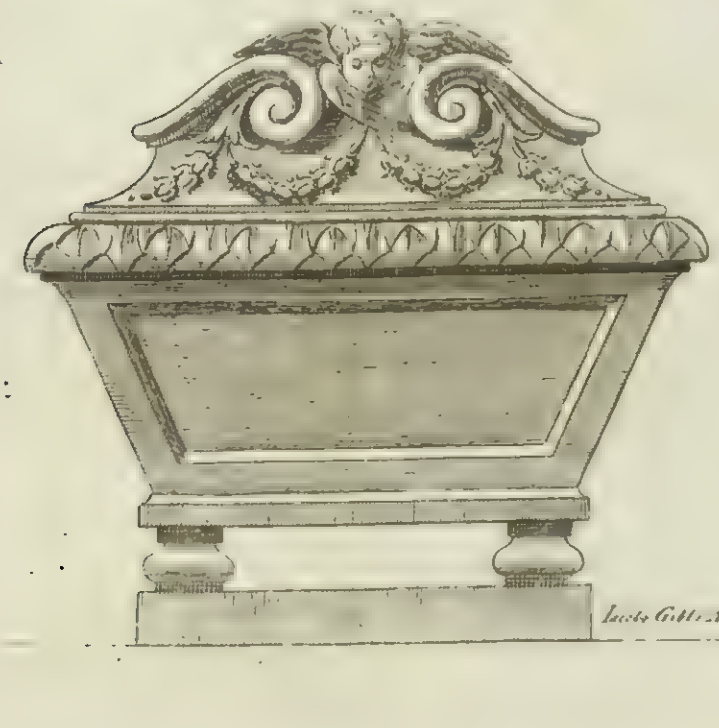


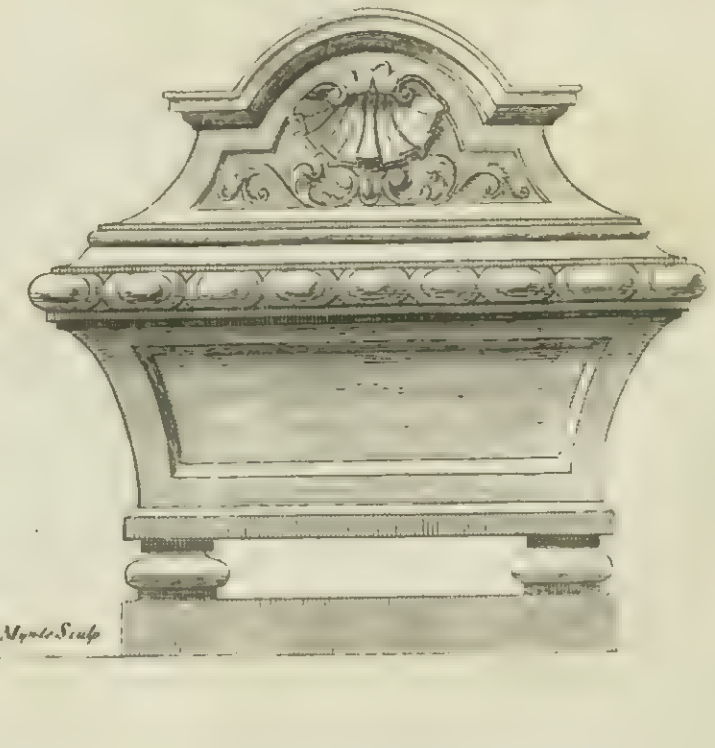












Lucas Gillis Architecte I. Myers Sculp

Jacobo Gibbs Architecto.

E. Kirkall sculp.

Jacobo Gibbs Architect.

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Jacobo Gibbs Architecto

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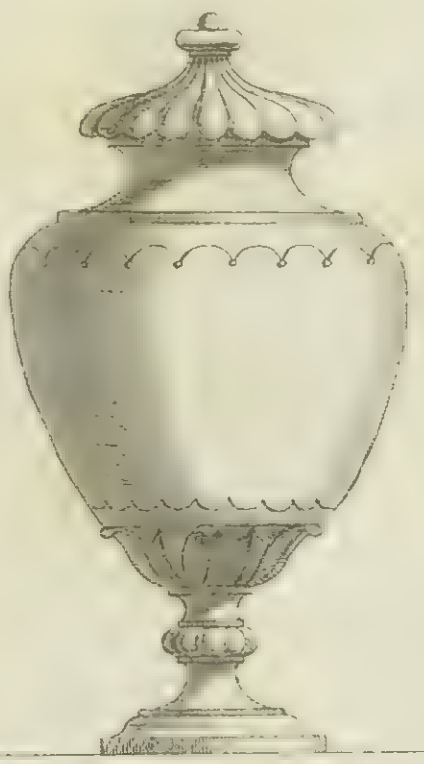

Jacobo Gibbs Architect.

E. Kirkall sculp.

Jacobo Gibbs
Architecto.

E. Kirkall
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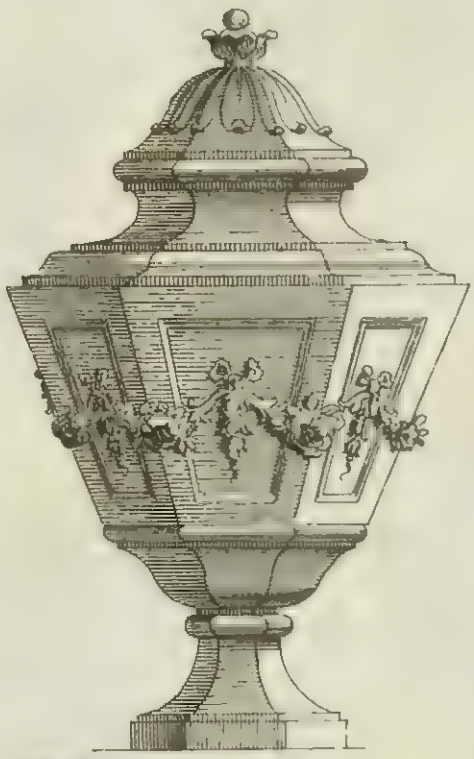

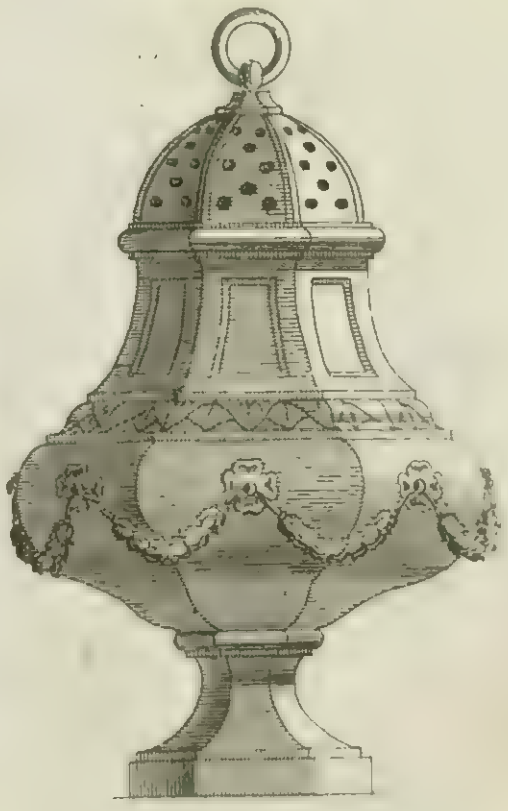

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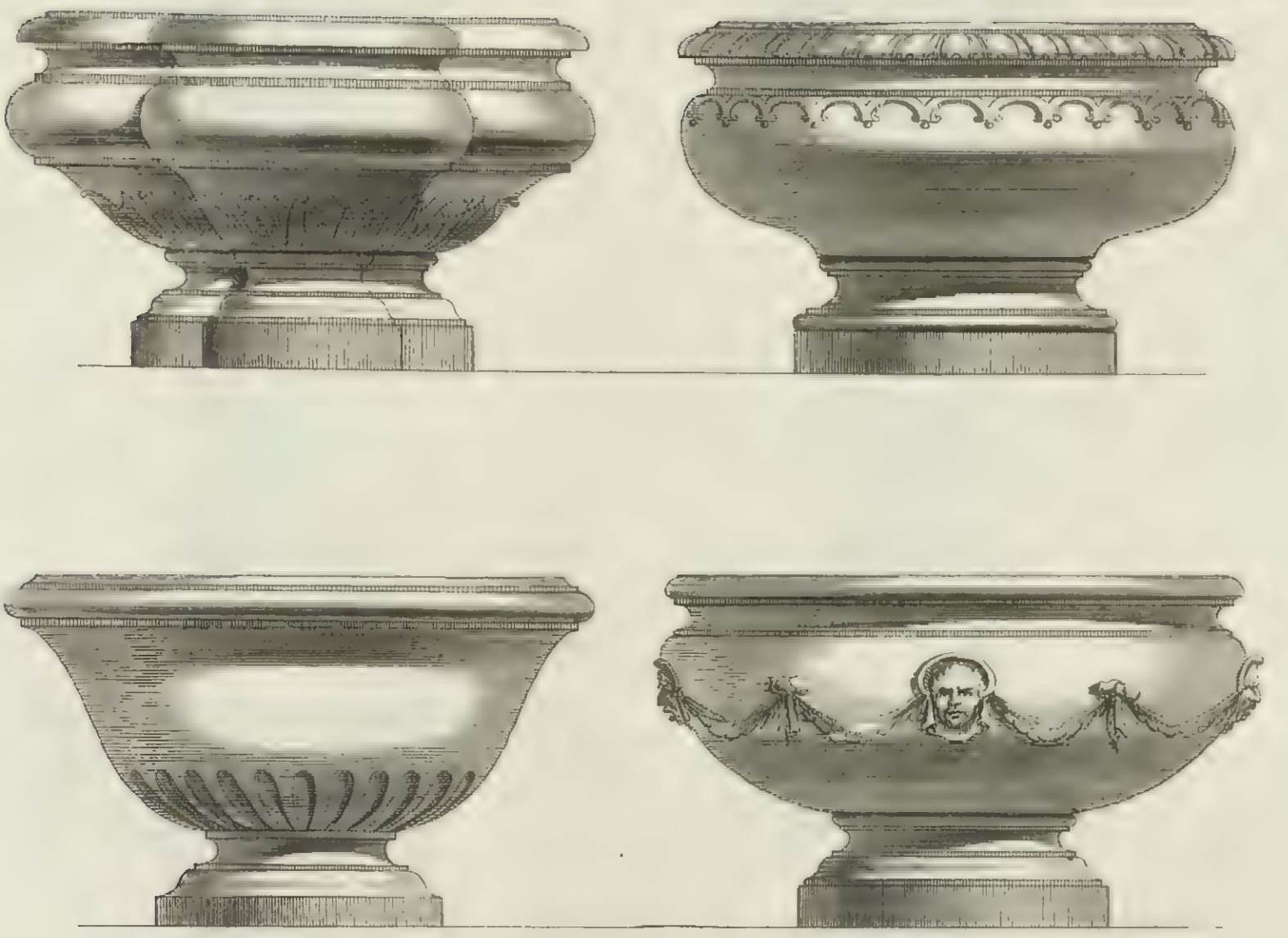
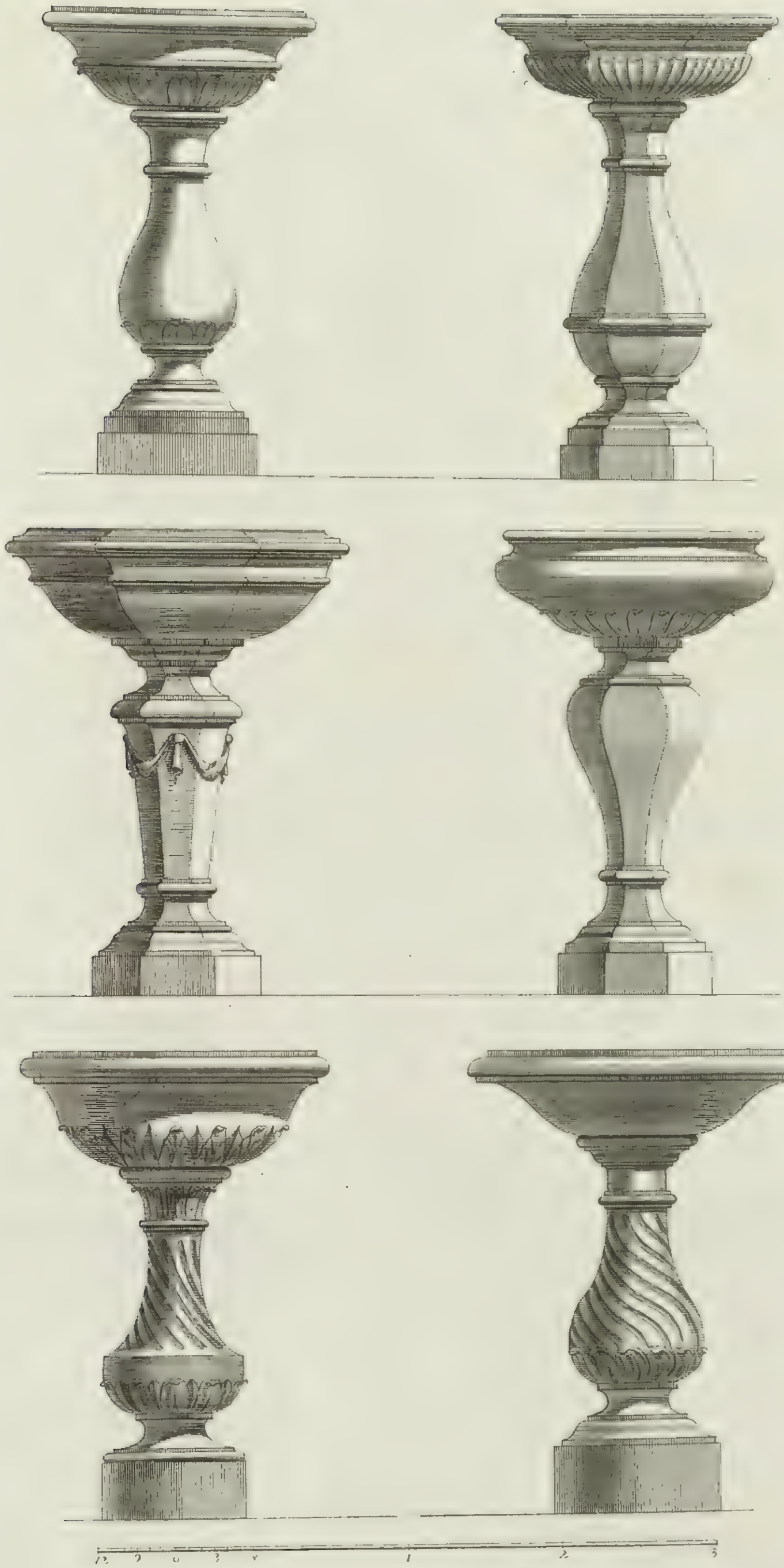
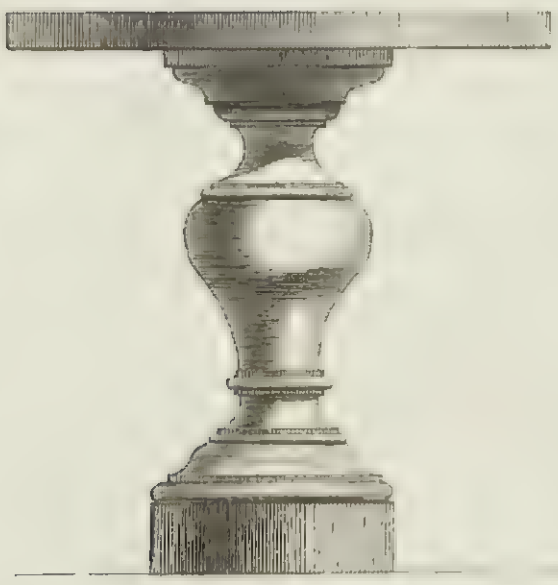
E. Kirkall sculp.

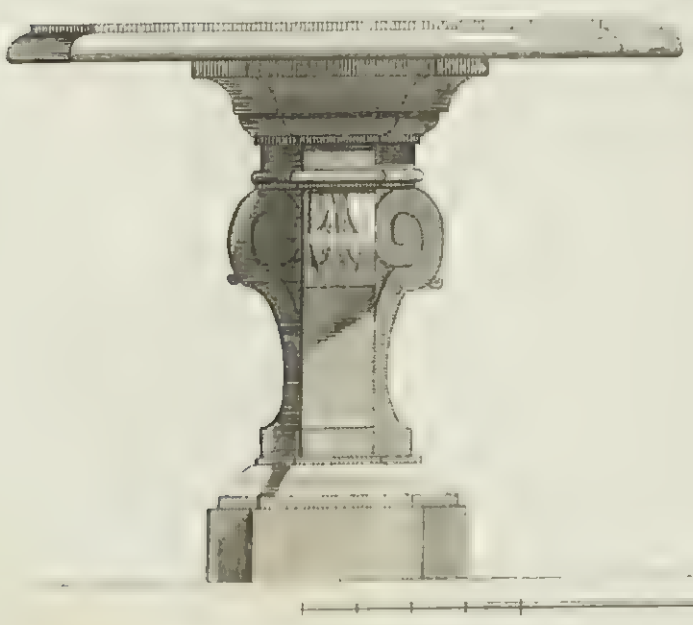


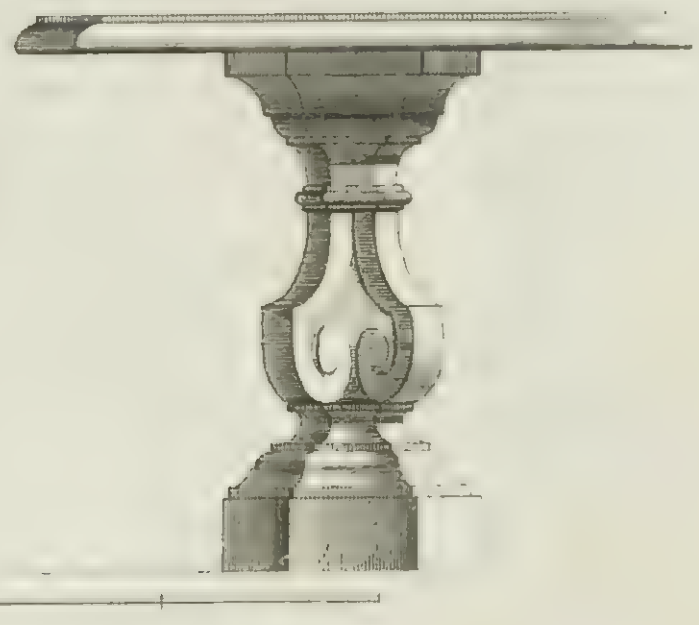
Jacob Gibbs Architecto.

E. Kirkall sculp.



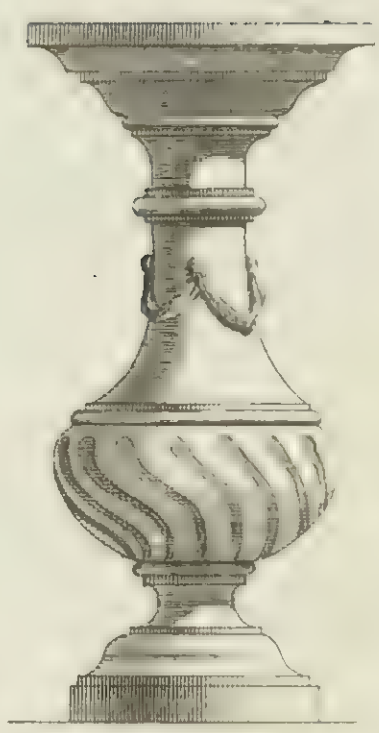


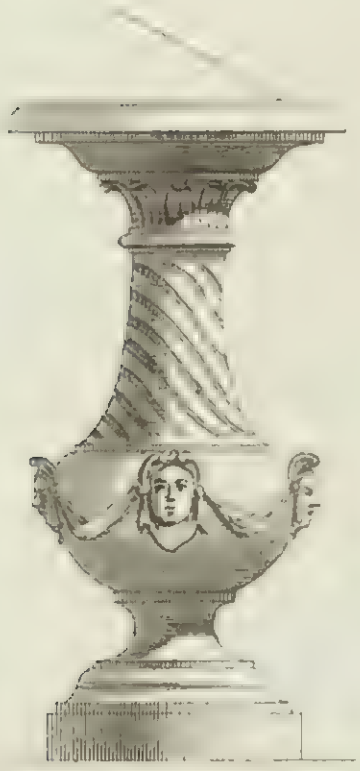


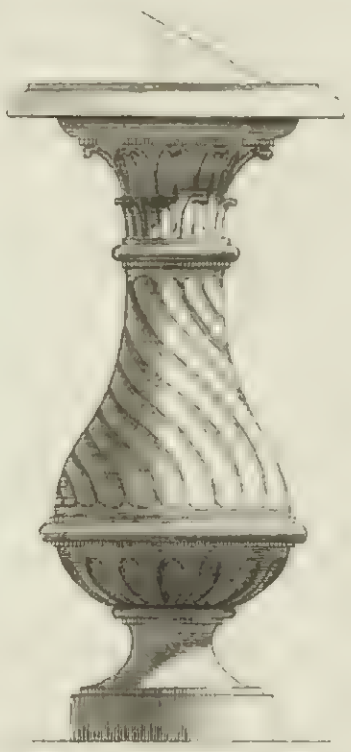


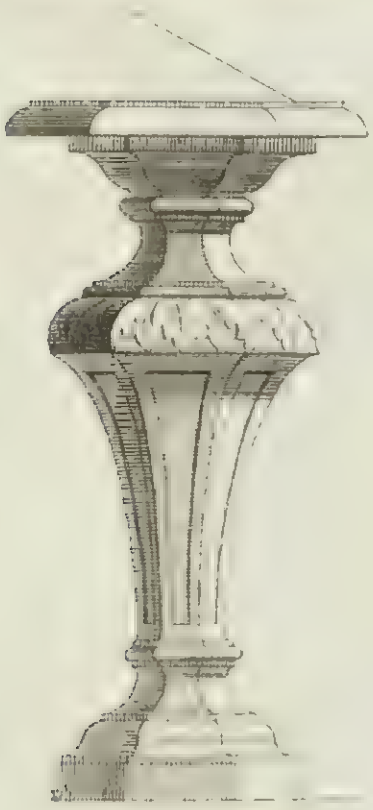
Ja. Gibbs Architect

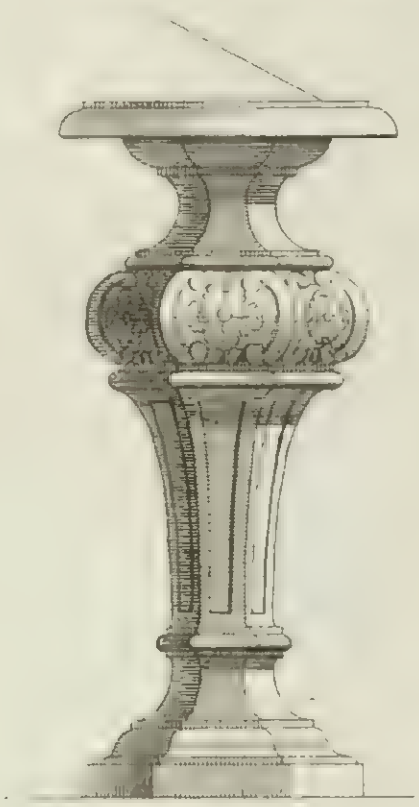
E. Kirkall sculp





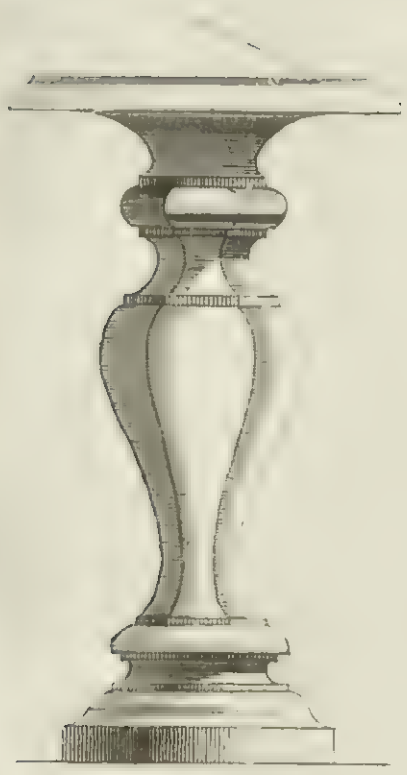


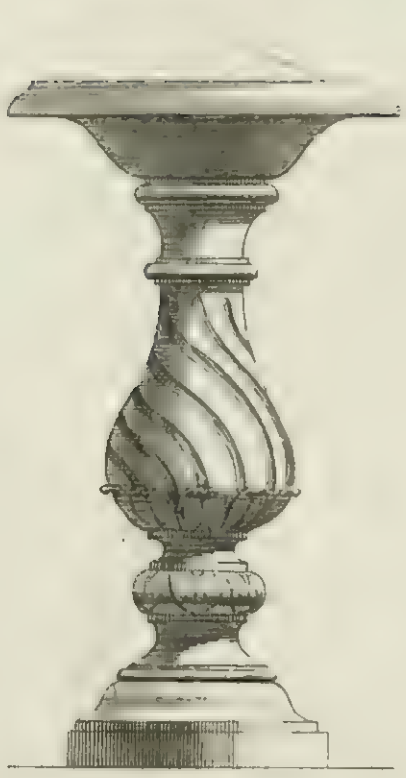


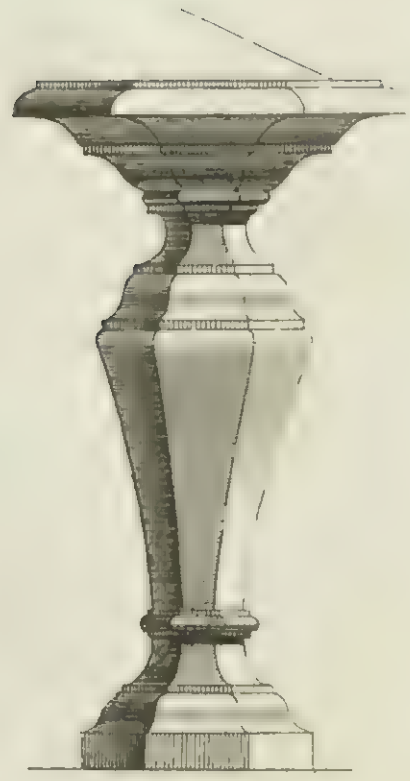


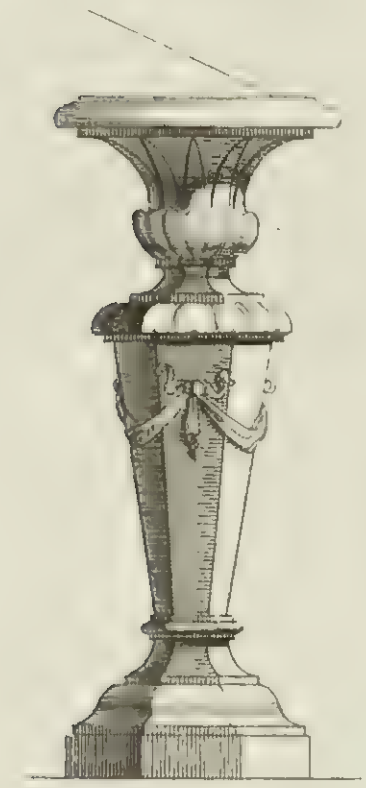
Jacobo Gibbs Architecto.

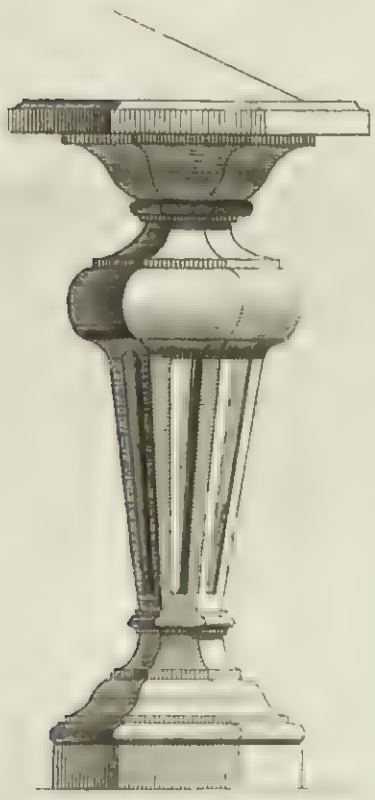
E. Kirkall sculp.

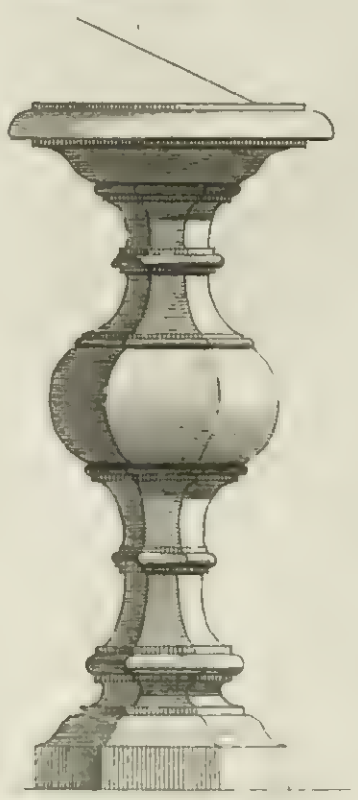












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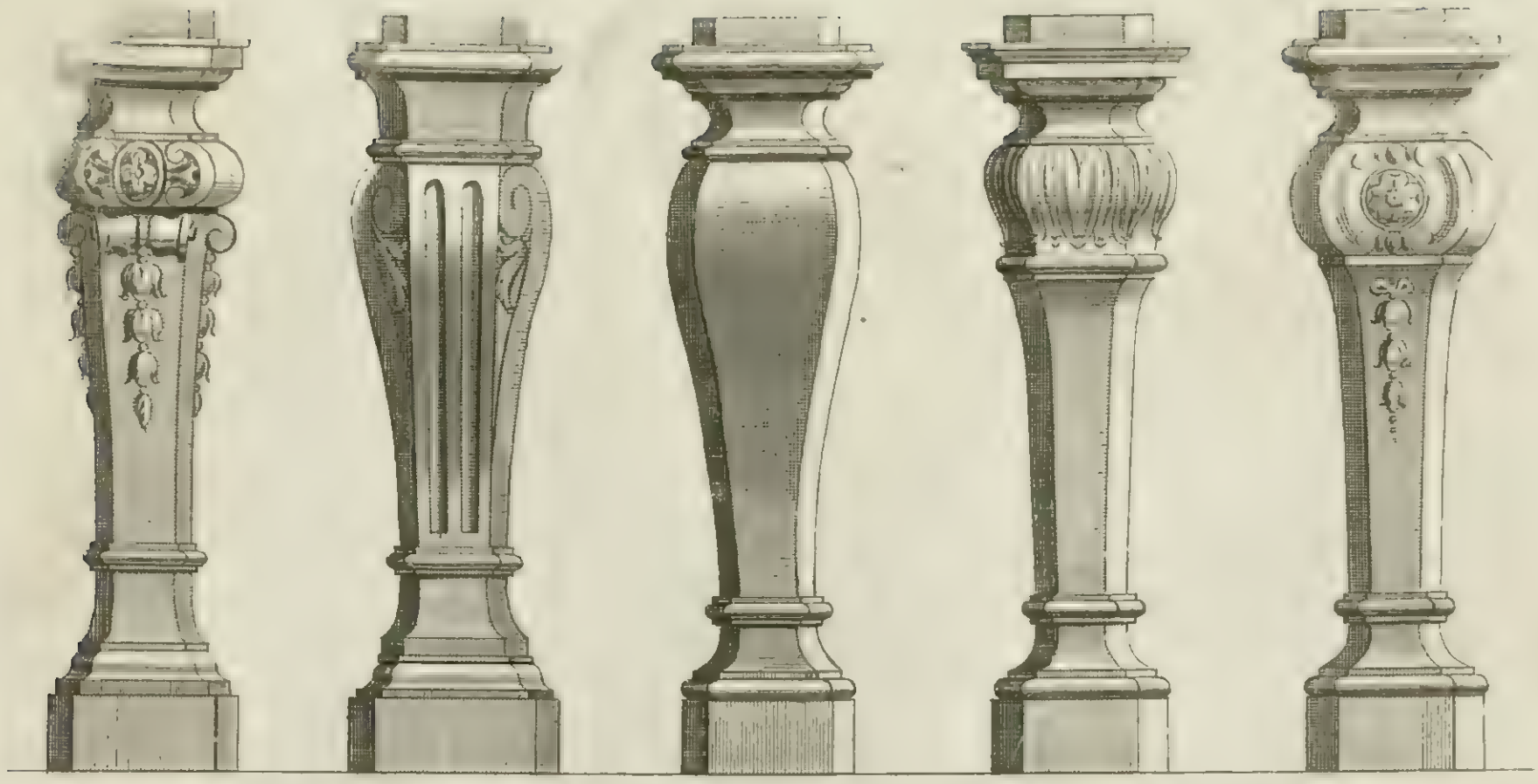

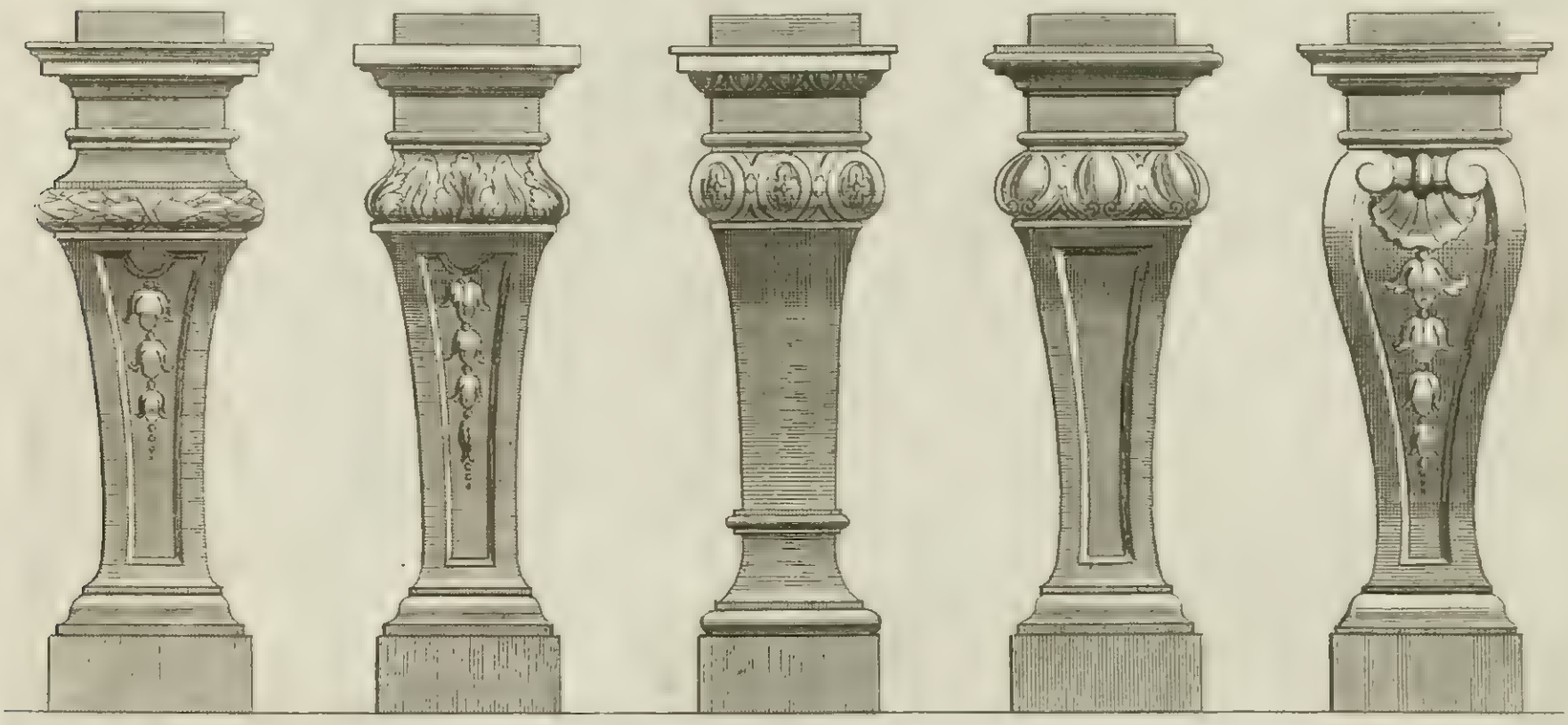

Jo. Gilis Architect.

W. Birkall fe

Original condition: Two books by Gibbs had been bound together in the nineteenth century into a half leather binding with cloth boards, which had deteriorated badly. The back cover and spine was missing, the first two signatures and plates had become detached and had been repaired with acidic paper. Pieces from the title page and dedications had been cut out for their autographs.

Treatment: Damaged leaves were removed, washed, flattened, and mended with Japanese paper and wheat starch paste. Losses were filled with modern handmade paper. Tears within the text block were repaired, but old mends were not replaced. The leaves were sewn back into the text along with new reinforced endpapers. The spine was lined with paste, Japanese paper, and acid-free paper. The book was covered in half leather with marbled boards with a leather label stamped in gold.

Nancy Carlson Schrock